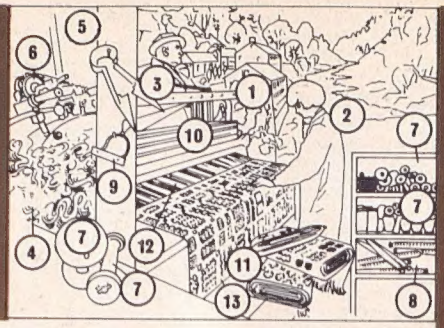
5 MARCH 1966 2s 6d

london life

THE THINGS LONDON GIRLS DO FOR MONEY



THE WELSH WOOLLEN MILL

TYPICAL OF WELSH WOOLLEN MILLS is Alltcavan Mill **1** which snuggles on the bank of the river Teifi **2**, a haunt of salmon and trout anglers, at Llandyssul. Address: Alltcavan Mill, Pentrecwrt, Llandyssul, Cardigan. (Shell Touring Map No. 4 from your Shell dealer.)

The rugged nature of the country, with mountain, valley and cascading stream; the influx of Flemish weavers in the fourteenth century; and the characteristics of local breeds of sheep yielding fleece of good staple length and wool of hard wearing quality, have all influenced the industry.

Hywel Dda makes reference to the industry as early as the tenth century when it was purely a domestic affair carried on in farm and homestead. It was at its height of prosperity in the nineteenth century when there were several hundred Welsh mills. It subsequently suffered a set-back but now enjoys a welcome prosperity.

As much a part of the landscape as his beloved mill and salmon stream, mill-owner, Tom Jones **3** gives visitors a warm welcome and delights in explaining the intricacies of such arts as carding, spinning, weaving and finishing.

The virgin wool **4** comes to the mill dirty, greasy and of different lengths. The sheep shears **5** are used for selecting the best part of the fleece which is sorted and washed before going through a carding machine **6**. The spiked rollers of this machine pull each strand of wool apart, comb out lumps and produce a belt of fluffy wool. This belt is pulled and twisted, and is spun into yarn which is wound onto bobbins **7** and pirns **8**. A felting comb **9** is used to clean the carding machine.

Weaving is done on old-fashioned yet efficient looms **10** across which the shuttles **11** fly to weave the weft or cross threads over and under the long warp threads **12**. To complete the process, the cloth is washed, finished, pressed and dried.

Shown on the loom **13** is a gay and hard wearing traditional Welsh tapestry bedcover. The mills also produce light yet immensely warm honeycomb quilts, Cartheni check blankets, travel rugs and an endless variety of durable tweeds and flannels.

Other mills, with lyrical names and in sylvan settings, are within easy reach of tourist routes and include the British Legion's Cambrian factory at Llanwrtyd Wells, Curlew Mill near Aberdovey and the legend of the bells, and Hannah Jones' Penmachno factory near the Swallow Falls at Bettws-y-Coed. You can write for a list of Welsh woollen mills, to the Rural Industries Bureau, 35 Camp Road, Wimbledon Common, London, S.W.19.

Also, the free monthly leaflet '*Go Shell*,' covering local events and information in your area, is available from your nearest Shell station.

Illustration : Tom Adams

Visit our Country Crafts—Go Shell

SHELL

INSIDE

Sir John Glubb – "Glubb Pasha," the former commander of the Arab Legion – has had another shock from his son Godfrey: he is the new general secretary of the far-left Movement for Colonial Freedom. Godfrey, who prefers to be known as Faris, since he became a Moslem eight years ago, holds widely divergent views from his father, and the MCF vociferously opposes all forms of imperialism, particularly military. Sir John now says he is on speaking terms with his son, although some of Faris's actions in the past caused breaches between them: when Faris became a Moslem, was then sent down from Exeter College, Oxford, and claimed he was to marry an Arab girl. After continuing his studies at London University, Faris married an English girl – at Woking Mosque – and went to the UN to oppose British rule in Oman.

LONDON LIFE

No longer are some of London's girls satisfied with the traditional nine-to-five jobs. Who are they and how are they making their lives more exciting? See page 26

At 14 she's a film star, pop singer and composer. She visited her first night club at the age of six. She is Romina, daughter of Linda Christian. Featured on page 8

Topper's in Bond Street is where you'll find yourself in good company if it's a hair cut you want . . . people like Harold Macmillan for instance. See page 18

	page
Party Time . . . how they have a ball	6
David Wynne-Morgan . . . meets Romina	8
Live In The City For Five Guineas a Week: the Barbican	12
Vadim Calls In a London Lover for Jane Fonda	14
Bumbo: Or the Making of Andrew Sinclair	16
Groom at the Top . . . a trim with Harold Macmillan	18
Val Guest Discovers Where The Spies Are	20
This is Limehouse . . . Dickensian outlook today	22
What People Are Wearing . . . London in fashion	24
The Things London Girls Do For Money	26
The Most Beautiful Jewels in London . . . in colour	31
Marriage CAN Be Happy . . . Loving London Style	43

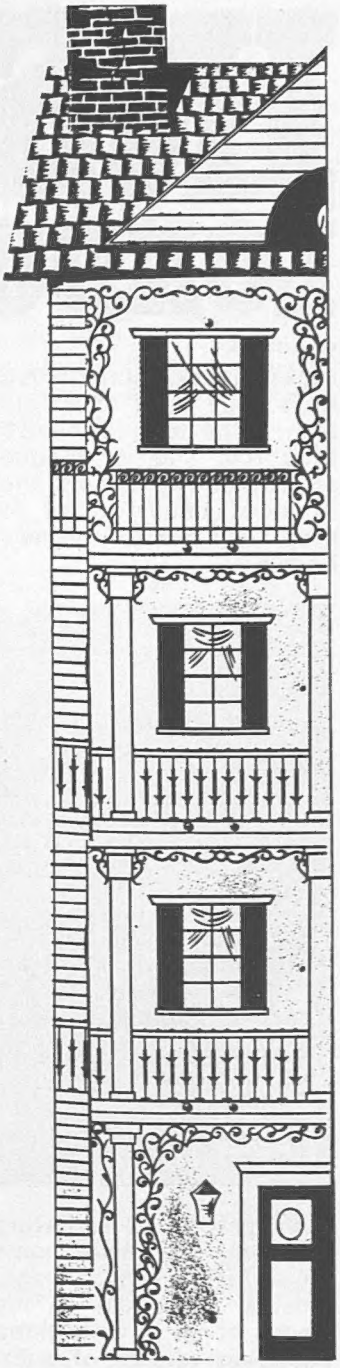
Plus, of course, London Life's comprehensive guide to what's going on in the world of entertainment – see page 45

London's five leading designers of children's clothes have banded together to form the *Junior Fashion Group of London*. Led by Mrs Elizabeth Cowin, of *Grade One*, the group's aim is to promote British children's fashion abroad, and maintain the highest standards. The other houses involved: *Marie Louise, Peter Paul & Peggy, Emily Jane* and *Little People*. Their first appearance as a group will be at the Cologne Children's Fair in April: coincidentally, the month when the grown-ups' *Fashion House Group of London* is due to disband.

The old Windmill Theatre, now a cinema, will complete the move from strips to chips on 7 April, when a new Windmill Casino is to be opened there. Hotelier Maxwell Joseph, whose casino interests are the Curzon House and Palm Beach Clubs, is apparently connected with this venture. Total cost is believed to be over £20,000.

Demolition of the Imperial Hotel, Russell Square, is due to start in November. It is hoped to re-open a new hotel, with the same name, in spring, 1969 – at a cost of £1,750,000. The old Imperial was built 1907-16, in a style heavily influenced by the palaces of the mad King Ludwig II of Bavaria. On the tower is London's

continued overleaf



see
london life
at home at
HEAL'S

A lively newcomer adds zest to our shop. See the Children's Nursery Party! The Teenage Bed-sitter Party! The Bachelor's After-theatre Supper! And the (far-from-naked) Sunday Lunch! Four room settings now on the Ground Floor.

Heal and Son Ltd. 196 Tottenham Court Rd. London W1. MUSeum 1666

INSIDE LONDON LIFE

continued

rudest clock, surmounted by a huge head of an old man: at the hour, the head's eyes roll, and its tongue sticks out. The owners, the Walduck family, hope to keep the clock for the new building.

Dan Farson (above), having given up the Waterman's Arms in the Isle of Dogs, intends to retreat to his Devon home to write three books – a volume of autobiography, covering his time as a GI, a merchant seaman, a TV interviewer and as a publican; *Farson's Guide to the British*, about our eccentricities; and a historical novel about the convict days in Australia.

Among his reasons for abandoning the pub: "I seem to have attracted more teetotallers to my pub than could be believed – they spent all the time listening instead of drinking." In addition, he has had very tempting offers from America for the collection of Victoriana and music-hall souvenirs that decorated the Waterman's Arms.

Falls to pieces after a few weeks: a new monthly magazine, *Art*, due to appear in March. Hansom Books, who produce it, have given art critic Mario Amaya a completely free hand as editor, and he is having it printed with a special ink that eats away the pages. He is also contemplating using invisible ink and running three-dimensional stand-up pictures "like those in children's fairy stories."

The London radiophone service – a phone in your car for a mere £350 plus £30 a year plus 1s 3d for three minutes – is already full up. Started in July 1965, there are at present 320 subscribers, a waiting list of 29, and the GPO is hurriedly planning an extension of the service.

James Leasor's reluctant spy Dr Jason Love, on public view this week in his first film *Where The Spies Are* at the Empire, and second book, *Passport To Peril*, from Heinemann's, will be back again in the autumn: a collection of seven long short stories, called *Week of Love:* previously only published in American magazines, is due out then.

Leasor himself leaves for New York next month to write the book for a new Broadway musical based on Thorne Smith's *Rain in the Doorway*. MGM are at present committed to five Jason Love films, all starring David Niven, although Leasor has only got two written to date.

Ski-er Jack Diamond, MP, Chief Secretary to the Treasury, has missed the Parliamentary ski team's two outings so far this year, and is unlikely to be on the third – the match against the French parliamentarians. It's said he had to turn down the match against the Swiss in January, and last month's trip to the Cairngorms, because Downing Street took the view that an election precipitated by a ski-ing accident would not only be a nuisance, but poor propaganda for the hard-working, serious-minded image the Government seeks.

Bobby Butlin has fixed a name for his 128-seat restaurant at the top of the GPO tower – although bets are still open on the date of its first live meal: Top of the Tower.

Lady Elizabeth Anson (above), who runs *Party Planners*, the London firm specialising in organising other people's hospitality, is to be a bridesmaid to Princess Beatrix of the Netherlands at her wedding next week. Lady Elizabeth, sister of photographer the Earl of Lichfield (*London Life, 8 January*), met the Princess two years ago at a party given by the King and Queen of Denmark: she has since entertained the Princess in London, and visited the Dutch Royal Family in Holland – both she and Princess Beatrix stayed with the Queen at Windsor for Ascot, 1964.

The newly published 1964 Report of the Port of London Health Authority reveals they condemned, burnt or buried 5,529 tons of suspect foodstuffs – including "113 Crates wasty garlic," buried in some favoured spot, unnamed but no doubt traceable.

First major exhibition in London of the works of Marcel Duchamp is planned for the Tate this summer; it will follow their Dubuffet exhibition in early June. Duchamp is now an American resident, and many of the exhibits will be on loan from the US, including a number from the Sisley collection in Philadelphia. Duchamp originated "ready-mades" – art using common commercial artifacts, among them a shovel and a "vercingetorix," or Parisian public convenience.

The News – according to its advertising "the new newspaper of the Left that's taking shape" – has taken its advertising agents' advice to postpone launch date from 2 May until 3 October. The agents, Alexander Butterfield, and Advertising Director David Burnett took into consideration the election prospects, the size of their task, and a general marketing prejudice against the early summer, before giving their advice. They are currently busy cancelling advertising spaces booked over the next two months and re-drawing their schedules for the autumn campaign.

Geoffrey Cassen, owner of the Barque and Bite, the floating restaurant on the Regent's Park Canal, is to open Ah! Bistro *in Heath Street, Hampstead, in April.*

Outraged Sabbatarians have deluged the British Horse Society (patron: The Queen) with letters since they announced that this year's Royal International Horse Show at White City would run from Sunday, 17 July, to Sunday, 24 July, with full programmes on both Sundays. Even though the Society is giving away 16,000 free seats so as to evade the Sunday observance laws, the whole idea has infuriated many of their more conservative members.

Actor Patrick Cargill, in addition to spending his evenings in *Say Who You Are* at Her Majesty's, and

his days at Pinewood Studios making *The Duchess From Hong Kong*, is trying to find time to complete a six-part TV serial – "not cops and robbers, not spies, but very exciting," he says.

Singer Dodie West has just cancelled four TV spots, and a radio series – thanks to a severe bout of laryngitis. The only alternative dates for recording *Ready Steady Radio* available coincide with a Spanish TV date – which Dodie cannot cancel because she says "they pay me thousands for it . . . pesetas, of course."

Out this week: *Security*, the first record by a new pop discovery – Thane Russell. Agent Tito Burns has signed him for three years, and expects him to earn at least £75,000 over the period. Russell's peculiar claim isn't, for once, that he sounds exactly like anyone else – but he looks like Mick Jagger (see above). His publicity also suggests he looks like Nureyev, which really straddles the musical market.

In arrears for three years – the rent due to the Ministry of Health for the garden in Shepherdess Walk, Finsbury. A 30-year lease granted in 1957 to the Public Gardens Association called for an annual rent of "a shilling, or a bunch of flowers in season." It hasn't been paid since 1962.

Within minutes of the last Not Only But Also *of the present series being recorded, the BBC's Frank Muir and Tom Sloan approached Peter Cook and Dudley Moore to book another series: Pete and Dud agreed in principle – but not until at least 1967.*

Breweries are flocking to join the waiting list of a firm which instals crack-proof floors: the changeover from wooden to metal barrels was undertaken without calculating the impact on old stone floors – and most breweries now have rapidly powdering ruts where the barrels are rolled.

BBC–TV and Alan Bennett are discussing a projected Alan Bennett Show *for the autumn – to be acceptable to Bennett, he will want the ultimate veto on questions of content and style.*

Plans exist for Underground car parks at Nevern Square, Earl's Court; Queen's Gate Gardens, Kensington; Cavendish Square; Lincoln's Inn Fields; Golden Square and Bloomsbury Square. The local authorities concerned are apprehensive that residents will oppose the schemes, all of which could result in the loss of trees and gardens; the Metropolitan Gardens Association is considering entering protests.

An offer by a City insurance company: a comprehensive wedding policy for a single premium of £10. Risks covered: loss of engagement or wedding ring, loss of presents, loss of hired clothing, postponement or cancellation of the wedding, third party liability, accidents on honeymoon. Exclusions: "War and kindred risks, cleaning, repairing or restoring. Moth and vermin. Wear, tear and gradual deterioration, mechanical breakdown or derangement." Mark you, few brides start showing wear, tear or gradual deterioration until after the honeymoon, anyway.

Spike Milligan has an exhibition of his paintings and collages in the bar of *Maggie Jones' Kitchen* off Kensington High Street: not for sale, but accompanied by a collecting box for the Wildlife Fund for those moved to express appreciation. The first fortnight's yield – nothing.

The Chenil Gallery, Chelsea, are staging the first National Coin Exhibition from 17 to 19 March: covering rare coins and medals and the new spate of commemorative gold and silver medallions – the only legitimate way to convert your cash into bullion.

Starting on Monday, 7 March, the *Daily Telegraph* will join its Fleet Street rivals in running a regular political cartoon – as forecast here on 29 January. The artist: *Private Eye* veteran Nicholas Garland.

Lady Guthrie, wife of BOAC Chairman Sir Giles Guthrie, has given away her collection of 40 tropical birds. "There was so much pressure on my time," she says, "that I simply couldn't cope with them. When my husband's contract with BOAC finishes in three years I should like to build another proper aviary."

The birds had free range of the Guthrie's bedroom at their Crawley farm; while they were in residence, the Guthries had a polythene sheet for a counterpane. The only survivor of the flock is a talking mynah bird.

"James Joyce's Ulysses *is a book of wallpaper samples – any writer can turn up a new style from it." Tom Wolfe, visiting American author.*

Pre-war cars cost their owners – or their local councils – hard cash to destroy: real ones, anyway. Pre-war toy models, lurking in old nursery cupboards, can mean quick profits. The world's only shop specialising in model cars, Auto Cars of Finsbury, has just sold one pre-war Dinky toy for £25, and habitually sells others for £5 to £15 to adult collectors. Currently they have a 1935 Chrysler Autoflow available at £15 and a three-wheel petrol bowser at £9 – both collector's items in miniature, if embarrassments full-size.

Thanks to a broken-down Mini in St Tropez, ex-model Jenny Meredith (above) has invented an entirely new profession: while stranded on the Riviera she met Belgian pop star Adamo, and translated his hit *La Nuit* into English. She is now translating Continental songs full time, and has four of her lyrics on Francoise Hardy's new LP. She also did the flip side of the *Viva Maria* theme, called *It's All Over Now*, and is working on some Richard Anthony numbers. "I don't know a crotchet from a quaver," she says, "but I do know when something fits a tune."

PARTY TIM

Pierre Cardin spring collection preview at the Commonwealth Institute was attended by Princess Margaret. Above, left to right: Lady McIndoe, M Cardin, Madame Herve Alphand, wife of the head of the French Foreign Office, and special adviser to M Cardin; and David Rothman. Above, right: Victoria and Jane Ormsby-Gore. Below, left: couturier Belinda Bellville. Below, centre: Mrs Stanley Donen, wife of the film director. Below, right: fashion expert Ann Trehearne. Right: Rudolf Nureyev. Bottom: textile manufacturer Michael Lewis and his wife.

John Gale and Jack Minster invited friends to celebrate the fourth anniversary of their farce *Boeing-Boeing*. They went to Au Pere de Nico just off the King's Road, ate *moules marinière*, drank Prince Esterhazy's Cup and danced to a portable discothèque. Among the guests were Cicely Courtneidge and Maxine Audley (above); Miss Courtneidge and her husband Jack Hulbert (above left) are celebrating their golden wedding anniversary. Also at the party were (left) Nigel Patrick and Dulcie Gray.

Pop singer Anita Harris gave a small birthday party for her Afghan hound, Alfred's first anniversary. With Alfred (above) are disc jockey Alan Freeman and Anita.

Penthouse Magazine gave a party in the penthouse (where else) of the Carlton Tower Hotel. Guests included actor Patrick Allen (above left), penthouse pet Amber Dean-Smith (above right) and (below) glamour photographer Ed Alexander and Annie Walker who owns a model agency.

Carnival time in Jamaica – so London's Ambiance restaurant held a carnival party, too, to which expatriates flocked with their friends. Among them were Christopher Laird and Judy McEarchane (above); Francis Noel-Baker, MP, wearing a Beatle wig (left) and Julian Telfer (right) who owns the Ambiance.

DAVID WYNNE-MORGAN

So this is what happens when a 14-year-old (she's Linda Christian's daughter Romina) takes off for a gay day - and night - out in London

This week I discovered just what a mother – or one particular mother – does when she is told that her 14-year-old daughter has just arrived at one of London's leading casino clubs, presumably to change her pocket money into a considerable number of gambling chips.

"Just put her in a taxi, darling, and send her round to Dolly's," she said to the harassed manager whose principal anxiety was to get her out of the club before he endangered his licence.

The time was 1.30 am. The mother was Linda Christian, one of the world's most enduring and well-travelled glamour girls, and the girl was her daughter Romina, already, in her own right, film star, pop singer and composer. Dolly's, for the benefit of the uninitiated, is the newest, swingingest discothèque in London.

Romina Power and her mother have been in the process of taking London nightlife by storm in the course of the last two weeks, and I invited them both to lunch, equally curious to find out what maternal instinct inspired Linda in the guidance and upbringing of her daughter as I was to investigate the personality of the most precocious and sophisticated 14-year-old ever to appear on the London scene.

The lunch turned out to be a *tête-à-tête* affair. It seemed the only real difference between the lives of Linda and Romina was that Romina usually got up two hours earlier – at noon.

By the time that Linda arrived to have coffee (black, of course), I realised that my education had been very sadly neglected. Romina was full of information: "I went to my first night club at the age of six in Rome. Of course, it was a special occasion. It was my birthday." That, it seemed, explained everything.

"I had my first date at the age of 12, but I did not leave school until I was 13," she added in justification. She spoke slowly as if trying to put herself over to a slightly backward child. She was obviously trying very hard to be tolerant of what she feared might be my old-fashioned ideas.

"All my reports at school said that I was very intelligent, and would do very well if only I tried harder." It turned out that she had spent two years at Cobham Hall, an exclusive boarding school that was once the home of the Earl of Darnley.

"I left because they told me that I could not arrive back late for the beginning of term just because I was appearing in a film. It seemed so unreasonable that Mummy and I felt that I should leave. After all," she said almost unnecessarily, "I was obviously going into films."

Trying hard to bring the conversation back to sanity, I asked: "What is your real ambition in life? Do you want to be a star?"

"I am not really ambitious at all. I'll go on doing anything as long as it amuses me and then I'll stop. I enjoy acting, but I have never studied; I am certain that is not necessary. Either you can do it or you can't. When I took my test they told me I was a complete natural."

"What about your boyfriend?" It had even occurred to me that marriage might be part of her immediate plans.

"I'm not very interested in boys," she said, tossing her mane of dark hair. "You see, I live with Mummy in an apartment in Rome and we don't really need a man in our life."

Looking back over Tyrone Power, "Baby" Pignatari, Edmund Purdom and Von Portago, with all of whom Linda had been involved in headline-making romances, this was a little difficult to swallow. I only had to look once into the set, determined face in front of me to know that she, at least, meant every word she said.

At last Linda Christian arrived, proving that even if life does not always begin at 40, it certainly does not always end there. By any standards she was beautiful.

While Romina went off to change her dress, I tackled her on her duties as a parent.

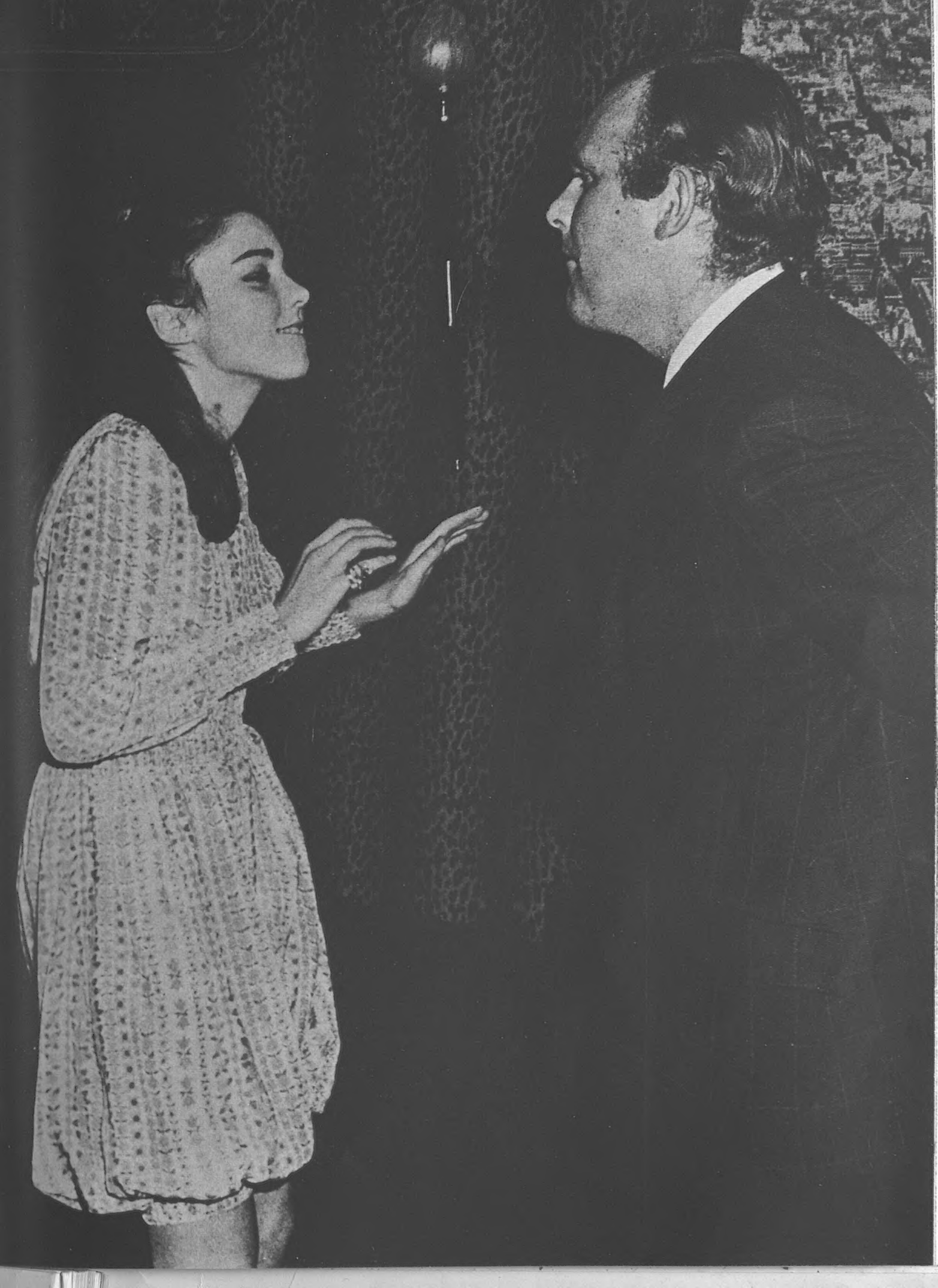
"I don't really have any duties," she said. "You see, Romina is quite capable of taking care of herself. She handles men far better than I could ever think of doing. Anyone who moves out of line is slapped down very swiftly. She wants to live with me and live my life. I have no regrets and she is a wonderful companion for me. She has enormous talent and a very sound head on her shoulders.

"At one time I thought of getting a companion for her who could impose some discipline. I decided against it because I know that all that would happen would be that she would keep the companion up."

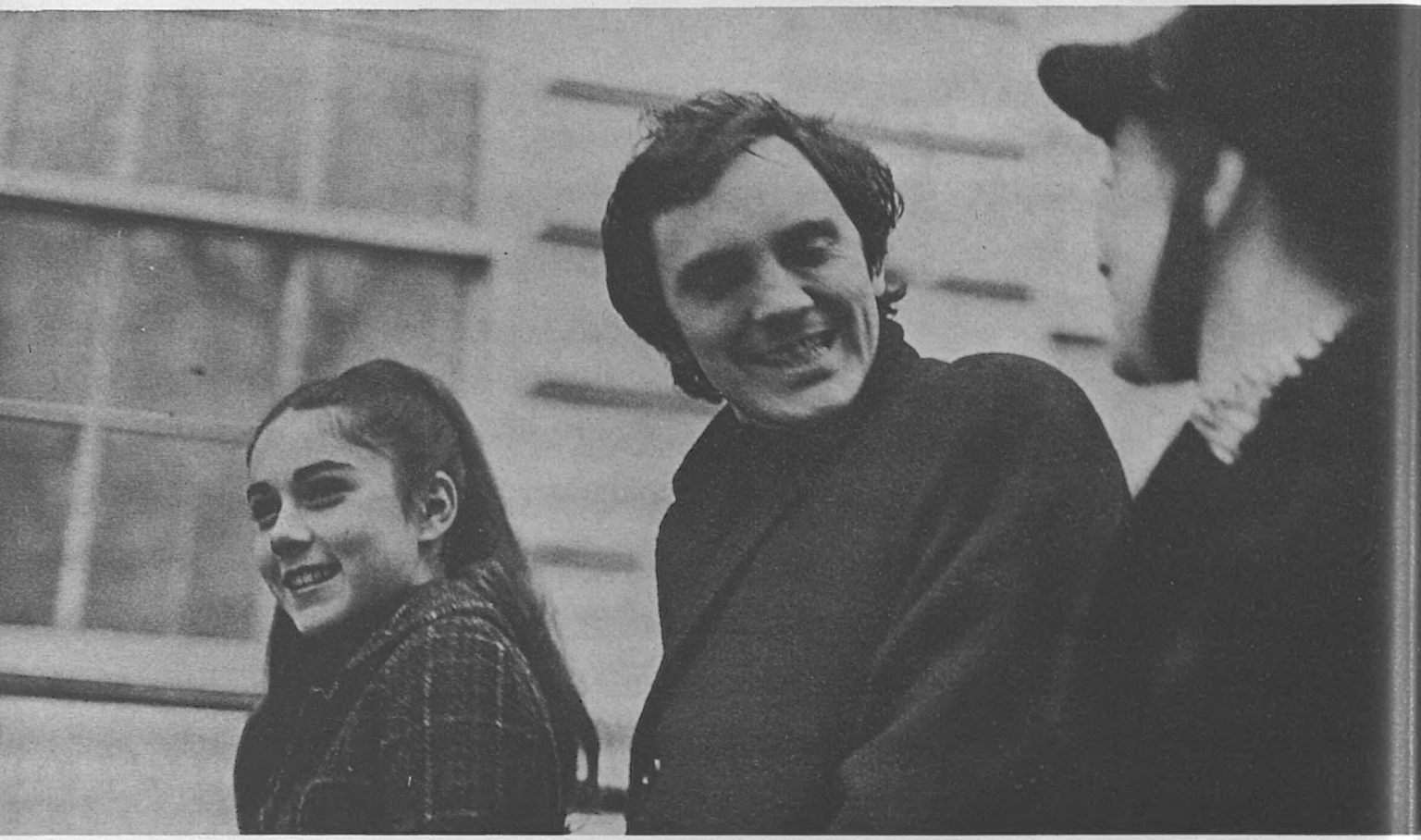
The day which had included a meeting with Terence Stamp, a visit to an art gallery, a dress shop and a jeweller, inevitably ended at Dolly's. She might have been precocious and not everybody's idea of the perfect 14-year-old, but her frankness and her whole personality was engaging and infectious. Reluctantly I found her enchanting.

When we arrived at the club they played the record she had composed and sung which had already gone into the Italian hit parade. She called it *When The Angels Change Their Feathers. . .* And you can say that again and again and again!

Right: Bloomer-suited Romina in dancing mood with trad-clad Wynne-Morgan.



At Dolly's, Romina chooses a disc to follow the number she composed herself: "When The Angels Change Their Feathers. Below: Walking in Grosvenor Square with her mother and Terence Stamp.



Right: Romina tries on a new hat at Mary Davis, in Queen Street.

Dinner at the Pair of Shoes – and Romina displays her jewellery. Left: at the Robert Fraser gallery with picture by Ed Ruscha.

LIVE IN THE CITY for 5 guineas a week

Where 400,000 people work and only 5,000 actually live, today arises the planners' dream of the lofty residential Barbican. The great ideals of community spirit and culture on which it is founded are reviewed by PAT MOORE.

This year marks the 300th anniversary of the Great Fire of London. No one knows whether a burning bun in the baker's shop or a passer-by with a fiery grudge started it, but the blaze rapidly destroyed two-thirds of the City's square mile. It also burnt away the Plague germs and left 130,000 people homeless. The City's population has never been as high again. And after the coming of the railways, people moved out to live, and commuted to work. Today, although 400,000 come into its banks, brokers, shipping and insurances offices every morning, only 5,000 actually live in the City.

That daily population is one of the largest in the world in such a small area, but it still gives London back to the statues after five o'clock. Umbrella-clutching businessmen and dolly typists scurry to the 5.20 for Wimbledon, leaving only the dustbin-rooting cats in their place. Pubs filled with lunch-time financiers suddenly have plenty of elbow-room for the solitary stout-drinking caretakers left behind.

"A city cannot be a city without people," says Sir Gilbert Inglefield, Chairman of the Barbican Committee. "Manchester, Birmingham, even New York have all suffered from depopulation since the war and Barbican is our solution. We can't go back to the population of 1666, there just isn't room. But we can provide accommodation for 6,000 people. We need this 'neighbourhood unit,' and even if this means losing money by not letting the site for purely commercial purposes, at least we shall regain the character which the City has lost over the centuries."

Barbican itself was n destroyed in the Great Fir but it was pretty well razed the ground in 1940. It wa never an attractive site, bein first a mass of swamp an marshland and then covere in crumbling warehouses. Th railway cut through it in haphazard licorice twist lines and sidings, but arch tects saw it as a potentiall good spot for a residentia development scheme.

"The best thing abou Barbican," says Edwin Chan ler, the City Architect, "is tha

it *was* destroyed. This meant that we could plan and operate reasonably quickly, without having to buy up existing properties and then knock them down. This is a big consideration when land in the City often costs as much as £200 a square foot.

Even so, the fight between traditionalists who wanted the City kept for commerce, and the more foresighted, who saw it as a chance to help the country's housing problem in a small way, has kept this £32 million project boiling for six years. The original plans have been altered and modified continuously but, by the end of this year, many of the Barbican flats will have been completed and even occupied. The final model stands proudly on display in the City's Housing Department offices in King Street.

Here one can see skyscraper flats towering over tree-lined squares. The weather-worn remains of London's Roman Wall wind their snaky way through the few glass office blocks which flank one side of the scheme. And the 17th-century church of St Giles Cripplegate, where poet John Milton lies buried, stands proudly beside the new City of London Girls' School. There will be no parking problems in Barbican, underground parks will take care of that. There will be no pedestrian-versus-motorists battles, either. A special "podia" will be constructed to allow pedestrians to walk safely above ground.

"It will be like Venice," says the City Architect. "Complete separation of foot and road traffic, with bridges to cross by. And it will remove any fears a mother might have about bringing a small child up in the heart of the City."

As Sir Gilbert Inglefield, himself an architect, puts it: "This project is completely 20th century. We don't need pseudo-Gothic. Christopher Wren was allowed to rebuild in contemporary style, so why shouldn't we? We have been cowering behind a deplorable nostalgia, and not since Wren's time have the City Fathers shown such faith in their own generation and its architects."

Whether you like concrete-contemporary or not, Barbican is still an exciting scheme. Unlike Harlow, the planners are not just providing houses and next-to-no social life in the area. There will be a theatre, library, the London museum, a students' hostel, tennis courts, recreation grounds, shops, restaurants and, eventually, a concert hall.

"You can't expect people to enjoy life, when you make them go miles for entertainment or a loaf of bread," says Sir Gilbert. "The City has not concentrated enough on the arts in the past. Here we have a marvellous opportunity to put London on the cultural map again, and within its own precincts."

Peter Hall, Director of the Royal Shakespeare Company at Stratford-on-Avon, is going to run the new theatre. And even though it won't be finished until 1970, he is already tremendously enthusiastic about the project. He would like the City to put up a temporary "shell" in a few years' time, so he can get the public used to coming there. "Seating for 1,000 would do to begin with," he says. The finished theatre will hold 1,500 and seat prices will be as low as Peter Hall can make them. "I'm going to keep 100 cheaper seats back for the day of the performance," he says. "Theatregoing should be as spontaneous as a trip to the cinema. You shouldn't have to book up weeks in advance or pay exorbitant prices on the night."

He hopes his audience will be as varied as the plays he puts on. "I want a complete cross-section of the community, like we get at Stratford. I don't want a theatre full of 'snob' businessmen. I want typists and clerks to enjoy what we do, too."

Performance times will be geared as much to City hours as possible. "There will be time for a drink or a meal in the theatre after work, and then to see a play. We shall have a few lunchtime events, too, and afternoon performances for schools. Then even the most sceptical businessmen can't say that we are wasting the site by only using the theatre three hours every evening."

For future students of the Guildhall School of Music and Drama, which is to be built near Mr Hall's theatre, their opportunities to see the greatest actors at work will be quite unique. And if the concert hall plan gets underway, Barbican will be one of the best "study" grounds for would-be actors and musicians in the world. Whether the traditionalists agree with the non-commercial side of the project or not, they certainly can't accuse the City Fathers of wasting valuable space. From Moorgate to Aldersgate, from Goswell Road to London Wall, every inch of one of the most expensive pieces of real estate in Britain is being utilised and beautified. The unsightly railway lines have already been forced underground, and re-routed by London Transport. The first train slipped quietly under Barbican in June last year. And because the tracks have been specially sound-proofed, there will be no internal rumblings to disturb flat-dwellers 43 stories high above St Paul's, as they gaze out to the Surrey Hills.

Getting one of the flats, maisonettes or little terraced houses in Barbican is virtually impossible already. The original application list had something like 6,000 names on it, and even accounting for people who have found alternative accommodation, the City does not foresee many empty rooms on opening day.

Rents have not yet been decided, but they will cost something in the region of 5 guineas exclusive for a one-room, kitchen and bathroom flat, rising according to size. "Unfortunately," says Sir Gilbert, "rates in London are tremendously high. But we hope to discourage rich people from using these flats as *pieds-à-terre*. We want people to *live* in Barbican, that's the whole point of building it. Weekday householders, who disappear to the country on Fridays, will completely destroy the conception of a community. I should like to see something of the East End's family atmosphere rising in Barbican, with all the warmth and personality that can bring."

The accommodation itself is certainly most attractive both in position and design. It has been planned and developed by the City Corporation's consultant architects, Chamberlin, Powell and Bon, who have already won a medal for their work on the nearby Golden Lane Estate. Every flat in the three residential blocks is centrally heated and has a built-in kitchen and tiled bathroom. There are even waste-disposal units – a big consideration when you live in a skyscraper. And there will be accommodation for single people and large families in either flats or maisonettes, with anything from one to seven rooms.

Despite its 20th century aspect, the residents of Barbican will still be surrounded by the mists of history. They will be a short walk from some of the most famous buildings in the world, and a mere bus ride from the West End. But even the ground on which Barbican is built, and the street names it bears are fascinating. "Archaeologically," says the City Architect, "we haven't found much of interest. This part was outside the Roman Wall."

The only remaining piece of standing "history" is St Giles Cripplegate, where Oliver Cromwell married Elizabeth Bourchier in 1620. But the nearby streets are full of famous ghosts. William Shakespeare wrote some of his plays in Silver Street, and one of his actors lies buried in St Giles. Milton Street, where the blind poet once lived, was once called Grub Street, a favourite haunt of poor authors and poets. Here mosquitoes tormented Alexander Pope, and Dr Johnson argued and walked with the local residents. He even refers to Grub Street in his Dictionary: "A world of cheap, mean, needy authors. Grub Street quill drivers."

In Tenter Street, unscrupulous merchants once stretched their cloth from 18 yards to 27 on special hooks, while in Budge Row, more honest men made small bags and purses out of "budge" or goat's skin. Other famous men who lived and worked in Barbican include Sir Thomas More, Judge George Jeffreys of the "Bloody Assize," and Daniel Defoe, who wrote *Robinson Crusoe*. He came back to die, broken and impoverished, in Ropemaker Street. Even the name Barbican is a loud call from the past. No one quite knows whether it comes from the Arabic or the Anglo-Saxon, but since both mean "watch-tower," it hardly seems to matter.

Certainly Barbican will be a watch-tower in the best possible way for its residents. From its sky-reaching blocks and pleasant squares, they will be able to see the new City of London rising around them. As Dr Johnson said: "No, Sir, when a man is tired of London, he is tired of life; for there is in London all that life can afford."

VADIM CALLS IN A LONDON LOVER FOR JANE FONDA

From rather cooler roles with the Royal Shakespeare Company, British actor Peter McEnery has been transported into the arms of Jane Fonda in what is described as "the most daring scene ever filmed." So daring in fact, that director Roger Vadim, Jane's husband, ordered everyone except three technicians off the set for the shooting of Jane's seduction of McEnery – who plays her teenage stepson – in *La Curée*. One photographer remained, hiding in the bushes of this 20th-century Garden of Eden, to steal these pictures that reveal Jane in black pants, gold belt and a few yards of lace.

BUMBO: OR THE MAKING OF ANDREW SINCLAIR

Andrew Sinclair has published five novels and two history books. At the moment he is a lecturer at University College, London. This week, on 7 March, his extension and adaptation of Dylan Thomas's unfinished novel, *Adventures in the Skin Trade*, opens at Hampstead Theatre Club. Next month Jonathan Cape will publish his study of the emancipation of the American Woman, called *The Better Half*. He spends half the year as a historian, lecturing, reviewing, part of what he calls the normal world. The other half, he shuts himself up in his house in the East End and writes a new novel for 16 hours a day.

Andrew Sinclair was born in 1935, second son of an Anglo-Irish mother, a Scots father. His mother, a historical novelist who at one stage sold more books than her son in America, was very largely responsible for his upbringing. She recalls: "He was the most beautiful child. Very fair, very plump. He used to melt the hearts of landladies, who didn't like the sound of two small boys. When his elder brother went to school and Andrew was about four, I told him that I would teach him to read. We opened the primer, which began with the immortal sentence. 'Pat is in the pit,' and he read straight through the book. Also when he was four he startled the grocer's boy by spelling out 't-h-r-e-a-t-e-n-i-n-g-l-y' and asking what it meant, and the boy, in desperation, said 'call.' He had an incredible curiosity. He would ask me something, and I would say that I would tell him later. Whereupon he would take my face in his hands and turn it towards him and say, 'I asked you . . .' In the end I found myself doing quite a lot of homework to answer his questions.

"Their first books for Christmas and birthday were history, and he was the one who read them. When he was about 10, at the Dragon School in Oxford, he was writing verse. I remember a poem called *The Last Man on Earth* about what happened when the world ended. It was most gruesome. He always goes back to the slightly morbid. When he was about 18 he suddenly started to paint and he painted something about a man being devoured by vultures. It was appalling.

In the Guards

"He did extremely well in the Coldstream Guards and he was in fact asked to stay on, though he has rather overlaid this. Afterwards he had a violent swing away from it, he suddenly saw that he had almost fallen into a system. So he reacted against it at Cambridge, and grew his hair, and all that. But I think he really found himself when he went to America. His whole life has broadened, he has an axis, and he has been very fortunate."

At Eton he was a scholar and a hero-figure. Afterwards, in the Army, he found his liberty curtailed for the first time, and he says that he hated this. It was the beginning of the road to "anarchist populism." At Cambridge, a scholar at Trinity, he wrote several musicals, which were not a success. It took him until the end of his second year, when he wrote *The Breaking of Bumbo*, to live up to his own and others' expectations. "Then," he recalls, "I came to the conclusion that half of Cambridge hated me and the other half loved me, but as few had met me I came to the conclusion that it was irrelevant." On the publication of his second novel, *My Friend Judas*, an essay entitled *Is "My Friend Judas" Immoral?* was set for Girton history students.

"Cambridge felt oblique to Andrew and Andrew felt oblique to Cambridge for some time," Bamber Gascoigne explains. "He did everything so magnificently at school. I was a fairly backward 16-year-old and I was very grateful to him as he suddenly announced that I wasn't too bad, which made a big difference. At Cambridge everyone knew he was brilliant and expected him to be brilliant but his novel came out almost at the end of his three years.

"The Army changed him. He hated it, but it fascinated him – that came out in his book. When he set out to help Hungary in 1956, being Andrew he did it much more flamboyantly than anyone else, went to tremendous trouble at the local shops buying mountaineering boots and rat-poison and ropes for climbing up walls. So when he turned up again a few days later back on the station, convinced he was a coward – I've always assumed that it was because his mother asked him to come back – I thought that it required far more courage to come back than it would have required to go on.

"He is always obsessed with things. Just lately he has told me more about the American desert than I care to hear from any man – but he can make you feel that everything he has done before is unimportant compared to what he is doing now. For a time it was a Persian girlfriend. He was reading Persian literature and discussing Persian politics. Afterwards, he relaxes completely, and is very broad and expansive. But he works harder than anyone else I've known, and his output matches it."

Marianne, his ravishing French wife, whom he married in Massachusetts when he was 25, confirms that he is obsessional. Many of his obsessions she shares in, though she likes to live out of a suitcase more often than he does. She writes in the summer, has published a novel, *Paradox Lost*, translates and teaches French. "When Andrew was working on *The Better Half*, I helped him, and in fact I convinced him of feminism, though he says he did not realise what a feminist he was until he wrote the book. For a year in America we talked feminism, we lived feminism, we breathed feminism.

"I met him at a party when I was 19, and such was the impact that he had on me that I went home and said to my mother, 'I have met the man of my life, the man I am going to marry.' But though I said that, what could I do? I could do nothing. If he had not written to me and sent me flowers I would have missed the chance of my life. So I am a feminist, and convinced that women are not allowed to be masters of themselves.

"On the surface I am horrifyingly adaptable to what Andrew expects of me. In my book I describe how a girl at

the end of a week has imitated all the expressions of her lover. She even smokes a cigarette as he does, you know. But beneath the surface, I find I am more and more what I want to be.

"He isn't satisfied to leave hopes, projects and ambitions at the dream stage. Sooner or later, when someone tells him that their secret dream is to make films/climb Mount Everest/go back to law school or become a Bedouin, Andrew very sincerely asks, 'Why don't you?' and proceeds to demonstrate that it's perfectly feasible, and offers his help. And he really does convince people sometimes to try again, that it's not too late."

He lives in a flat in Soho Square and a house in Limehouse which he is converting surrounded by the Belle Epoque; toy Japanese soldiers, busts of famous feminists, Lautrec posters, musical boxes and instruments, a black mobile paper bird, old watches that he is making into a musical box, horses from fairgrounds, more posters. He wears old clothes in sombre colours, doesn't always bother to shave, drives an old minivan, drinks whisky. His conversation is scattered with quotations – within a few hours from Plato, Simone de Beauvoir, Sartre, Freud, Kennedy, Mary Wollstonecraft, Conrad, Proust, Marx. He needs to eat and sleep less and less frequently than most people. He likes to be alone and discover his natural rhythm. When he is tired of sitting in one room writing, watching ships go by and the light on the water, he knocks down a wall, moves earth or plans a room. He listens intently to what people are saying, looks very mournful if the conversation is not intelligent and very cross if, at the end of an argument, his opponent says he doesn't believe in argument anyway.

Different pen

The Times Literary Supplement once said that each of his novels seemed to come from a different pen. He was very pleased. So far he has written them as stylistic exercises, each with its own obsession: the Army, the last few weeks at Cambridge, a hymn to his marriage with Marianne, and – when two of his friends died – with death.

Writing history has made him respectable. Now he wants to write a novel which will tell him if he can be a novelist. He is calling it *Gog*. It is about a man who is seven feet tall, stupider than Andrew, who walks from Edinburgh to London to tackle Magog. It is to be told in three dimensions: the man's actions and words, his thoughts, and his whole inherited subconscious and mythology stretching back over centuries. Gog shares two of Andrew's current obsessions: liberty, and time.

Division of sexes

Andrew says: "I am an anarchist populist, in that order. That is a left-wing, not a right-wing, populist. I don't want to return to the agrarian past, it's too late for that. You must control industry, have some organisation. But organisation must be kept to a minimum. I wouldn't allow people the freedom to make more money than other people, that's not an important freedom – freedom to leisure is the wealthiest thing you can have. And freedom of choice of what you do. You must be able to choose what you do. Everyone shrinks from liberty, but I hope that when people are given it they will know what to do with it. London is really tolerant, one of the freest cities in the world. But it demands a high price in work. Its government is too monolithic, it needs to be decentralised. Even street governments would be enough for me.

"I care about freedom in marriage. I am against all artificial division of the sexes. They are astonishingly biologically similar. Everyone is either on one side or the other. They either stress the biological differences or they play them down. I'm an 19th-century rationalist at heart. They knew what feminism was all about. They used to have a phrase, 'of independent means.' Freedom depends on very elementary things like an independent income, an independent place to go, independent things to do, being able to survive on your own. Marianne owns a flat in Paris, we have our own bank accounts, our own careers. If you asked us to a party you'd have to ask both of us separately. Every day there should be a free choice about whether you stay with someone you're married to.

"I am preoccupied with time. I love the past. I know people of the 19th century better than I know people of today. Time is irrelevant and I am not living in time; there is no such thing as present; the future instantly becomes the past. I cannot think of the future.

"We live in cities of the dead, in houses built by the dead, which are more beautiful than ours. We read their books and think their philosophy. The *Epic of Gilgamesh* was written 1,500 years before Homer, and all experience, all material for future novels, was there. When does man ever think anything new?

"History only allows certain forms of evidence. It cannot admit obsessions, dreams, mythology. I am trying now to write these. When I am writing I care more about it than anything else in the world. I write for 16 hours a day for months on end. It's solid, obsessional stuff pouring out. One might not like it, and one *does* get hurt emotionally, but there we are. The hurt is just absence and loneliness and a form of necessary selfishness."

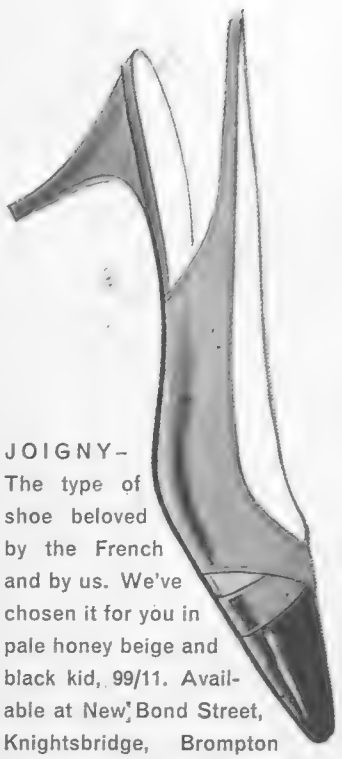
Marianne Sinclair spent eight months of last year in Paris. She says: "To me the greatest paradox of all is that I have always tried to persuade Andrew to become a recluse, to concentrate on writing. And then came the day when he said to me, 'I must be alone,' so I have made him want what I want for him, but to want to be without me!"

Michael Frayn says of Andrew: "He's craggy. His long, rather sad face, lights up and becomes animated. He's very telegenic. I always thought that, like Jonathan Miller, he had the power, when you were discussing something, to make it romantic."

Tears it up

James Roose-Evans, who directs *Adventures in the Skin Trade*, says: "He's marvellously objective and professional. Even if he has spent days working on an idea, if I ever say I don't like it he just grins and tears it up. You can have a really creative relationship with him. He has steeped himself in everything Dylan ever wrote or said. He's really got inside the skins. I think he finds a sympathetic chord in the young Dylan. There's an extra childlike quality about Andrew which you see when you visit him in his flat with all those machines and games. I have put up a portrait of Dylan as a Young Dog, and next to it one of Andrew playing a muddy Wall Game at Eton."

CAROLE d'ALBIAC



JOIGNY– The type of shoe beloved by the French and by us. We've chosen it for you in pale honey beige and black kid, 99/11. Available at New Bond Street, Knightsbridge, Brompton Road, Kings Road, Chelsea, and all branches of Russell & Bromley.

russell & bromley

– and at our new shop at Pophams, Plymouth.

ALEXANDRA HOTEL
OBAN - ARGYLL

Situated in its own grounds overlooking Oban Bay. Spacious Lounges and Sun Lounges, Private Bathrooms, Central heating in Public Rooms and Corridors, Electric Fires in all Bedrooms, Elevator, Cocktail Bar, Fishing, Boating, Golf, Tennis. MacBraynes' sailing to Iona, Mull and Staffa. Coloured brochure available on request.
Telephone Oban 2381
A.A. R.A.C. R.S.A.C.

SUTHERLAND ARMS HOTEL
LAIRG—SUTHERLAND
Delightfully situated overlooking Loch Shin. Ideal centre for touring North West Scotland. Private Suites. Private Bathrooms, Cocktail Bar. Excellent Brown Trout Fishing on Loch Shin and hill lochs. Coloured Brochure available on request
Under the Management of Mr. and Mrs. A. D. Clavering
Telephone: Lairg 91
A.A. R.A.C. R.S.A.C.

Like everything else it gets better and better. We in live an age of progress. On the whole, mankind makes steady progress – but like the tide, sometimes it comes a little less far up the beach, then again it comes farther up. Overall we gain ground, with short periods when we appear to be marking time or even losing ground. Perhaps we are in a period of losing ground now.

– Mr. Macmillan, philosophising in the barber's chair

GROOM AT THE TOP

Mr Harold Macmillan – Ma the Knife, they used to ca him – submits to the scissors

"I first started coming Topper's in the early thirtie when I was Member fo Stockton," he said. "I wasn very well off then and I use to take the night train dow from my constituency, gettin in at breakfast time. I woul go to the old Turkish baths o the corner of Jermyn Stree and Duke Street, have a bat and change, then along to M Topper for a shave – muc cheaper than staying a nigh in a hotel. Of course, Toppe was in Jermyn Street then he only moved to Bond Stree when he was bombed ou Henry must have started de ing me at about this time just after I came back fro North Africa. Then when ol Mr Topper died, Henr bought the business and ca ried it on."

Mr Macmillan isn't Topper only distinguished and loya customer. The walls ar plastered with signed photo graphs, telegrams, letter from royalty, the aristocrac and distinguished politician Henry Manton, the preser owner, does not claim to b the best barber in London – h just accepts it as a fact. As craftsman, and the epitome o discretion, he is allowed ma sive licence by his famou customers – they wear the hair the way he thinks bes and they accept his repr mands with good grace.

Earl Mountbatten, Lor Chesham, the Duke of Wind sor, platoons of generals an squadrons of admirals hav been barbered by Henr Ernest Marples was, unt they had a falling-out over M Marples's beard. An appoint ment is almost essential, bu the price is low. Few custo mers spend more than 15 hardly seat-rent at the flashie hairdressers where pop-stars collect their blow-waves.

VAL GUEST DISCOVERS WHERE THE SPIES ARE

Val Guest had been working for two hours when I arrived for a breakfast interview. He sat with shirt unbuttoned, in a black corduroy suit, cigar clamped in the corner of his mouth. A coffee pot burbled by his side. It needed only a green eye shade to complete the picture of a caricature film producer.

Mr. Guest is Britain's most prolific independent producer/director. And judging by his Regency house in St John's Wood, very successful. But some people might think he is on a loser with his latest offering. Title: *Where The Spies Are*, to be premiered at the Empire, Leicester Square, on 3 March. Yes, *another* spy film. It should be possible to hear the mass dipping of critics' pens in vitriol.

Deadly pen

But Guest assures me that his is a spy film with a difference. For a start its hero is a somewhat reluctant one described by an American critic as an "un-super sleuth." And his spy kit – which consists mainly of an all-purpose rather deadly fountain pen, a wrist-watch radio – was actually used during the last war by French Resistance fighters.

"We are certain of absolute authenticity because our technical adviser was a man who only four months before had been working as one of the heads of MI6," said Mr Guest. "His name went down on the call sheet as 'Mr. X.' I was convinced he was still working for MI6 but he assured us he wasn't. He vetted everything we did to ensure we were completely accurate."

He knocked the ash off his cigar, which had gone out any-

by RODNEY BURBECK

way, and poured more coffee. "I can't work without it. Always have a coffee pot warm by my side."

Guest works at a portable typewriter under an oil painting of his wife, actress Yolande Donlan.

"I have to complete a script and fly out with it to the Coast in order to secure a star who is waiting to see it before he makes his decision."

His accent is vaguely mid-Atlantic and his clipped moustache makes him look a bit like Errol Flynn in one of his more swashbuckling roles.

His next film is *The Nylon Pirates* from the searing novel by Nicholas Monsarrat. It has been toned down and turned into a comedy for the film. "A moral piece about the immoral," as Mr. Guest puts it. After that he plans to diverge from the sublime to the historical with a film about the flight of Charles II to the Continent after the Battle of Worcester.

A man of many scripts, Guest says: "Noël Coward once told me: 'Never come out of the same trap twice.' I have tried to follow this advice by never doing the same type of picture twice."

Sneezing short

He started with a Ministry of Information wartime short about the danger of spreading germs by sneezing. From this humble beginning he blossomed into one of Britain's brightest film hopes. He won an Academy Award for *The Day the Earth Caught Fire* which he co-wrote, produced and directed. He made *Expresso Bongo* and established Cliff Richard as a star. And he wrote the script for *Quatermass* on a beach in North Africa while Tennessee Williams batted out *Cat on a Hot Tin Roof* a few yards away.

"I write best in the sun. And if I get stuck I rush off into the sea and float and think. If I am at home I have a bath. The water helps me relax and sort out my problems."

Problems? In a home like Mr. Guest's pink - washed house? High walls cut it off from the melée of Maida Vale. A fountain sparkles in an Italian garden with a pool of goldfish surrounded by clusters of almond and pear trees.

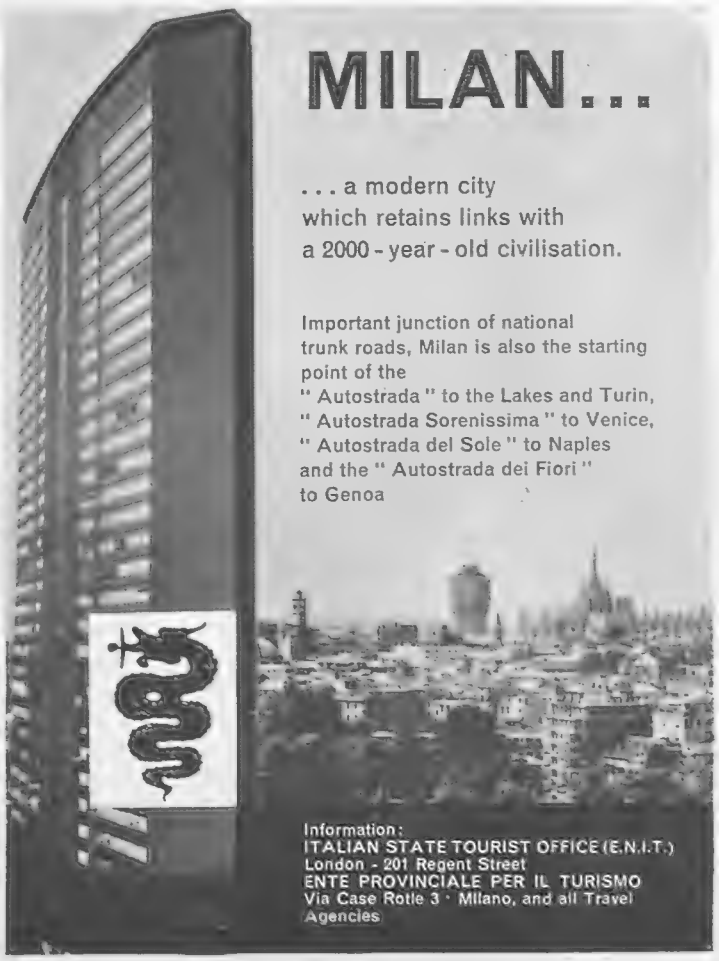
Regency plus

The house was built by the Prince Regent for Mrs. Fitzherbert and today combines its original Regency decor with ultra-modern home comforts. It took the Guests eight years to find the house and for them it is as good a reason as any for resisting the lure of Hollywood and a home in Beverly Hills. "I have tried the Beverly Hills life and frankly I prefer St John's Wood," he says.

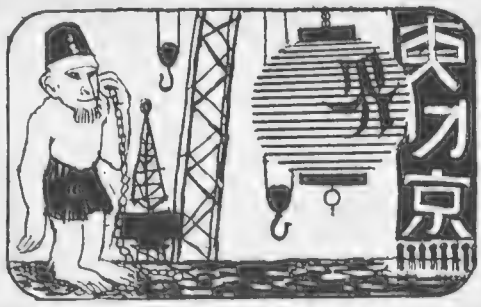
Guest is at the moment negotiating to buy an island off the Italian coast, but judging by his work schedule he will be hard pressed to find time to enjoy it. He has taken an option on the next four novels by James Leasor about the reluctant spy Dr Jason Love, hero of *Where the Spies Are*. David Niven will star as Love.

Is this not contradicting Noël Coward's advice? No, says Guest. "Future Love films will see our hero in all sorts of adventure predicaments – not just spying. I assure you this isn't going to be another James Bond saga."

Ever had a Missionary's Downfall? Ever eaten Pago Pago Chicken?—Lead the lush life at the Beachcomber! *Things to watch for:* Tropical thunderstorms—Live alligators—The saronged beauties who serve you. Dreamy!—AT THE MAY FAIR HOTEL—3 bands swing nightly. Open 6.30—1.30 a.m. (*Sunday* 7-11). Table d'Hote dinner 37/6—Reservations: MAY 7777—*ask for Tony Lianos*. Drop into the separate ALOHA BAR; opens from 5.30—11 (*Sunday* 7-10.30).


MILAN...
. . . a modern city
which retains links with
a 2000 - year - old civilisation.
Important junction of national
trunk roads, Milan is also the starting
point of the
" Autostrada " to the Lakes and Turin,
" Autostrada Sorenissima " to Venice,
" Autostrada del Sole " to Naples
and the " Autostrada dei Fiori "
to Genoa
Information:
ITALIAN STATE TOURIST OFFICE (E.N.I.T.)
London - 201 Regent Street
ENTE PROVINCIALE PER IL TURISMO
Via Case Rotte 3 · Milano, and all Travel
Agencies

THIS IS LIMEHOUSE



The oldest part of Limehouse is in Narrow Street, where Elizabethan houses were built on a gravel rise. They still have the original brick and timber bases, their fronts are covered with grime, and – standing on an outward sweep of the river – they offer the best view between Tower Bridge and Greenwich. Seen from the river, they look very much as they did when Dickens, Pepys, Conrad wrote about them and Whistler drew them in 1859. They were sailmakers rooms, and pubs. One pub, The Grapes, is still standing. It has been recognised as the Dickens pub, but there is a strong possibility that the pub described in *Our Mutual Friend* was a few houses down.

Limehouse's local painter is a 36-year-old primitive, Dick Whyte, a rigger in West India Dock, for whom an exhibition is planned in the summer. He paints river scenes, boats and waterside pubs.

Dock architecture is crumbling. Most of the structures have dates between 1860 and 1910. Some have been burnt out by fire, a few have been modernised, but the general outlook is Dickensian. The Chalkstone Roads, in Limehouse Reach, is one of the busiest parts of the river for the rusty, unpainted barges, the design of which has not changed over the years. Most unloading is done in the docks, as fewer boats come up the river. But bacon boats from Denmark, tomatoes from the Canaries, colliers from Newcastle and Cardiff, are still frequently seen.

Will all river traffic eventually go to Tilbury, and the docks become a residential parkland? Children still swim in Limehouse Reach in the summer. Police patrol the river 24 hours a day, three men in a boat, eight-hour shifts. They pick up on average 70 dead bodies and 40 live ones each year – mostly jumpers.

On the right, down Three Colt Street, stands the door of the Limekiln from which the district takes its name, dated 1705.

When Chinatown's Canton Restaurant was forced to close, Mr Lo-Cheong who laughs a lot and loves Chinese salt fish, opened The Old Friends, on the corner of West India Dock Road and Mandarin Street. Come here for the authentic Chinese food. Book, for upstairs, the Mandarin Street entrance – and hurry, as it too will be pulled down soon. Mr Lo-Cheong, an ex-cook on a cargo ship, owns a restaurant in Hong Kong. He runs The Old Friends with Mr Cheung, known as Jabby Jay, who was born in the same part of Hong Kong. Offshoots of this restaurant, owned by one or other of the two men, are The Good Friends, The New Friends and The Young Friends. The most celebrated, after The Old Friends, is Jimmy Ling's East and West, known as "Up the Steps."

There is still a Chinese Club, the Chun-Yee, in Oriental Street. About 140 members meet to play Mahjong and read newspapers from Hong Kong.

The British Sailors' Society provides a "cabin" for anyone who has been discharged from ship during the previous three months, for 11s or 14s a night, and lunch for anyone at 4s a head. Mr and Mrs Jamieson, who run it, take a strong line with meths drinkers, who *will* say they are resident, lie anywhere with their coats over their faces. Alternative places for them to go: the Salvation Army, a derelict pub in Cable Street, one of the many bomb sites. Gipsies come to the bomb sites at Christmas time.

Gone are Limehouse Pier, the sailmakers and ships' chandlers. Gone is what used to be the roughest pub in Limehouse, with cats on the bar and dirty glasses, called The Volunteer, on Regent's Canal Dock, and the whole area East of Pennyfields which is Chinatown, beloved of romantic writers, where bright young things of the Twenties went slumming in evening dress. Thomas Burke chronicled the deeds of Chinatown in his *Limehouse Nights* of 1916 – its wandering people, feverish nights and "the ghastly Limehouse mornings." Here Dorian Gray went for his opium.

Hawksmoor's Church of St Anne's still stands, grey against a grey sky, surrounded by trees. It has one of the tallest towers in London, can be seen from far down the river. Here are registered all children born at sea.

Shops for sailors. . . . Cut price clothing abounds. Cypriot exseaman Nicolaou runs a clothing shop. So does Morris Senneft, ex-ship's carpenter, who has sat on his stool and served in his shop, started by his father, for 40 years. Tropical shirts, dungarees, ties, socks, knives, "anything they want" for Chinese, Japanese, Malay, Indian, Russian Swedish, Norwegian, Spanish, Greek seamen. One Sunday morning his wife was murdered in the shop.

Civic Limehouse – the Town Hall, the Library, the Church Hall, the Rectory – is heavily Victorian. Structures only, because Limehouse has not been a civic entity since it was made part of Stepney, which in turn became part of Tower Hamlets. You cannot get married here, except in church. There is no hospital, no cinema, no theatre. Mr Kevin Gaffney, the librarian, has plans to get the children in, via a supervised crossing over Commercial Road. But he has found no response to attempts at importing theatre to the room above the library.

Pubs are the centre of Limehouse life. The most famous is Charlie Brown's, run for five years by ex-stevedore Jimmy Vincent. Open at 6 am for dockers, who call-off outside every morning at 7.45. Each ganger calls off 12 men. Those left get a bumper (a standing wage) from the box. Biggest spenders are the Dutch, the Germans, the Belgians, the Norwegians, who drink lager. The dockers put away about 4,000 pints a week here. Familiar figures are Tosh, a docker, Sparrow, who carries a monkey, Bent Neilsen, bo'sun of a Danish ship.

Quietest pub is The Blacksmith's Arms, West Ferry Road, where George, Mick and Jim, a crane driver and foremen gangers, cloth capped, drink every evening from 8.30, and have a sweepstake on Mondays. They are not looking forward to the new pubs; say they are too big and uncomfortable.

Other Limehouse figures are Dr Lamb, who can sometimes be found in the chemist's next to the East and West, Jenny, barmaid at the Oporto, and Phyl and Terry, female impersonators who crowd The City Arms, West Ferry Road, every Friday and Saturday evening and Sunday lunchtime. Lavishly dressed in lamé and fur, bouffant wigs, ringed fingers, their first evening appearance is about nine o'clock, with a rousing song, *Come and spend an evening with the boys!*

starting 6 March

year of GOOD COOKING

in The Sunday Times Colour Magazine

A lot of food writing is fraudulent. Some of it is pretentious, and larded with recipes not worth making. Some of it is pure escapist literature, divorced from reality and bearing no relation to your time or money. Even more of it has little to do with the genuine traditions of good cooking. It is high time that cookery was presented in its proper context—and this is what The Sunday Times is going to do over the next 52 weeks. The world's best writer-cooks will be contributing their knowledge, their points of view, their *taste* on the whole fascinating subject of food. Among them will be both well-known names and gifted amateurs, including a young housewife and a businessman who cooks for his own parties.

GREAT MASTERS OF COOKING

How *did* Elizabeth David become so good at cooking? Mrs David will reveal all when she writes about Edouard de Pomiane, the great master who influenced her. And what do you know of Brillat-Savarin (the great gourmet), Alexis Soyer (chef of the Crimean War and, despite that, of the Reform Club, too), Carême (who cooked for the Tsars), and Escoffier (the saucemaker)? Elisabeth Ayrton, novelist, archaeologist, and brilliant cook, examines their value to cooking in 1966.

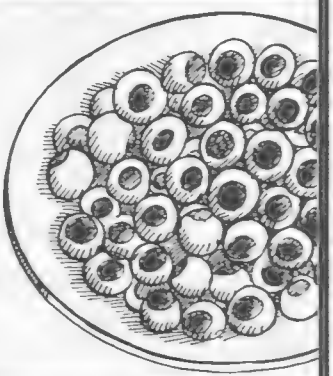
INTERNATIONAL REPORT

The best writer-cooks in France, Italy and America will be sending in reports—among them James Beard in New York, Colette de Jouvenel (daughter of novelist Colette) in Paris, and Robert Carrier on a trip to the Far East. And André Simon will be writing about wine.

CLEVER ON SUNDAYS

Sunday is *the* day for giving parties, according to John Addey. All sorts of parties, from old-fashioned, enormous breakfast parties to late lunch parties; from tea parties to casual supper parties. None of them involves slaving over a hot stove, because that's not what parties are for.

WHAT IS SOUL FOOD?

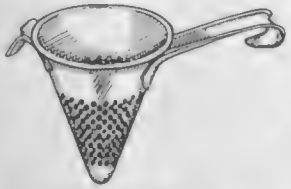


Can you fix chitlins and crab cakes and black-eyed peas? When would you eat a brik? How do you make a Peking duck? Regional Cooking—from the Deep South to North Africa, from Cornwall to Scotland—will be covered by experts on the areas, and will include a series on the Best British Regional Cooking by Maggie Angeloglou.

DO YOU NEED IT?

Our reports on the equipment used by the master chefs are designed to help you decide just what might be useful in your kitchen too!

This is a **CHINOIS**



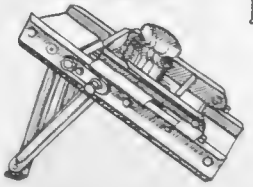
for straining sauces

This is a **DIABLE**

for baking potatoes and chestnuts

This is for making your own cheese

And this is a **MANDOLINE**



WHAT PEOPLE ARE WEARING

by SHUNA HARWOOD

Lorena Edmunds (above), a numismatist and director of Steward Ward (Coins) Ltd, in a black and white check coat with beaver collar and cuffs, from Wallis.

Tracy Reed (above right), actress, wearing a black chiffon pleated blouse and white felt skirt with beading at the waist and hem, both from Christian Dior. With her is her Pekingese, Fernanda.

Wendy Owen (left), author of best-seller *There Goes Davey Cohen* (Hutchinson, 21s) wearing a hand-woven smock underneath a black and white hand-woven wool peasant's serape that she bought in Mexico five years ago.

Pamela Colin (above), the London feature editor for American *Vogue*, wearing a silver fox coat that she had made for her in New York. It zips up the front and the face-hugging scarf is detachable.

Olda Wille (right) who work on *Men in Vogu* wearing a blac tweed suit wit white silk blous from Wallis

Annika Wills (far left), actress who has recently appeared in a BBC television 30 minute theatre production *Keep On Running*, married to Michael Gough the actor, has two children. She wears her favourite outfit a Levi jacket and jeans from Sportique and a matching hat belonging to her husband.

Anne Nightingale (left), who has been doing television work, interviewing and compering—her latest show is *Whole Scene Going*—and sometime journalist for *Sunday Mirror*, Sussex newspapers and pop magazines, has also opened a boutique called *Snob* in Brighton and another *Snob* will open shortly in Worthing. Her corduroy coat by Gerald McCann is sold in her boutique, the lace-up suede boots are from the Leonard boutique. Married to a BBC-2 scriptwriter and producer, Anne has a son, Alexander.

Ann Blaber (above), photographed outside the British Museum, where she is doing research for a film called *Battle of Waterloo*, in a red knitted trouser suit from Jaeger.

Barbara Goalen (above) wearing a pale mint green boa over a lemon yellow crepe sheath dress, which has its own overblouse, made by Colin Rolfe. Barbara Goalen calls this her uniform—she has had this dress made up in different materials for 10 years.

Yvonne Mitchell (left). wearing a voluminous tweed reversible cloak from Fenwicks, in fawn and green. After *Ivanov* she returned to France, where she is working on a book and looking after her family.

THE THINGS LONDON GIRLS DO FOR MONEY

The majority of London's girls spend the years between school and marriage spreading at desks, typing from nine to five, no Sats., LVs. . . . There are, though, the adventurous girls who search for or create jobs that will fit into rather than determine their lives. Some – rich ones – can potter around at things that amuse them. Hard-headed girls know that an off-beat job can mean more money, others bounce from one crazy job to another lacking skill or patience to do an ordinary job well. Here SUSAN LYDON explores and discusses the inventive world of these freelancing spirits...

No little girl grows up telling her Mummy: "I want to be an escort." It is just not that type of job. And no girl, once she does become an escort, stays at it for very long. Probably the fastest turn-over in any job occurs on the books of London's many escort agencies.

The directors of these agencies have many ways of describing the girls who work for them. One man (who assured me at least a hundred times that his was the most respectable of all the agencies, but none the less preferred to remain nameless) described them as "a wide-awake sort of girl who knows that this is the most attractive way to supplement her income in an over-taxed country."

That didn't seem to be the whole story. Norman Courtney, who runs the best known of the agencies, describes the girls ("they'll probably all leave me after they read this") in a bit more psychological depth.

"They are an independent, restless type of girls who don't want to form any attachments. They like this type of job—it appeals to them emotionally. They're getting paid without giving anything in return. They all seem to follow a pattern. We never have any romances in our business, funnily enough. They like the lack of sentiment on both sides. But they disappear after six months or so."

None of the escort agencies will take a girl who doesn't have a regular job or occupation. "The question of money," says Kenneth McKelvey of the Eros Agency, "is a very serious one. If we hire a girl who is desperate for money, she will succumb to all kinds of temptations, and we cannot tolerate that. The girls are always being offered huge sums of money to go to bed or away with the men. If they did, we'd be out of business."

Both Eros and Norman Courtney charge a fee of 8 guineas an evening to a customer. At Courtney's, £2 goes to the girl; at Eros 3 guineas. Mrs Elizabeth Beck, who runs the Diner's Escort Service in Knightsbridge ("There are levels of quality in everything. Fortnum's is a good grocer; we are a Rolls-Royce sort of agency") charges more – 11 guineas for an evening, of which the girl gets four.

All above-board

The customer comes up to the agency, pays the fee and looks through the books of photographs for a suitable escort. Because the girls have limited availability, the agency will usually try to persuade him to take out one who is free and who they think will best suit his personality. The girl is phoned, and a meeting in a public place is arranged.

Mrs Beck goes a bit farther than this. She makes both the customer and the escort sign an agreement drawn up by a solicitor, ensuring that there will be no hanky-panky on either side. The agreement which the girls have to sign provides for a penalty of £30 if they arrange to meet clients outside the auspices of Diner's Escort Services.

She also prints up a list of do's and don't's for the girls, called, appropriately enough, HOW TO SUCCEED AS AN ESCORT:

DO remember you are doing this as a job. Your job is to be a good companion and an interested listener.

DO NOT discuss your own worries or private affairs.

DO expect almost all clients to suggest you meet again privately. The usual suggestion is that they will pay you rather more than the Service, but in return you are to keep it a secret. This is a rule, the breaking of which the Company will not tolerate, and will result in serious consequences both for the Escort and the Client. Suggest the Client contacts the Agency for a further meeting.

DO NOT refer to the fact that you have met through an Agency. Treat your Client as though you were friends who like each other and are going to have an amusing evening.

UNDER NO CIRCUMSTANCES give your private address or telephone number. The Service must be used.

DO NOT regard this as a REGULAR income. The essence of the Service is that Escorts will be companions, i.e. share the same interests, etc., as the Clients. This means you may go out three or four times in one week, if we have Clients whom your personality would seem to suit. Equally you may go several weeks with no booking. It is impossible for us to guarantee any regular employment. Regard it as an EXTRA to your present income.

DO NOT ever go alone to a Client's suite or room. The Service makes it quite clear in the office that you do not do this, and makes arrangements for you to meet in a lounge or restaurant.

DO NOT drink more than you are accustomed to.

DO be prepared sometimes to have a boring evening. As we have said in the beginning it is a job and varies enormously. You will have some good evenings and some dull ones!

DO remember if in the beginning you feel a little nervous, your client is probably more so and concentrate on putting him at his ease.

Surprisingly, most girls tremendously enjoy being an escort. Many actresses do it, "because we are out of work 50 per cent. of the time"; secretaries and girls with high-paying regular jobs do it for pin money; students do it because their grants are not sufficient

continued overleaf

Croupier Marilyn Rugg (right): "It's what I call basically an enjoyment job – everyone is out to relax and enjoy themselves and I am too."

GIRLS

continued

"first you fight to buy the next loaf of bread then . . . fight to buy the next bottle of whisky"

to support them in London; and some girls do it simply because they like an evening out, paid or not.

One girl, a secretary-receptionist by day, said: "It's the best and easiest job I've ever had. If it were on the footing of a regular job, I'd quit mine to do it full-time. And I think many more girls would do it if they knew what it actually involved." But for many girls, there is a certain amount of social stigma attached to it, and they don't like to tell their friends.

One out-of-work actress is registered with two of the agencies and goes out as an escort quite frequently. "This is what happens," she said. "You're sitting at home with nothing to do, waiting for your money to come in from the dole, and you haven't had any telly for months. The agency rings you up and asks if you'd like to go out. You know you'll have a cracking good meal, all the drinks you want, and at 11 you can say your usual stint: 'Oh, I'm so tired and I've got to be up early tomorrow morning.' Off you go in a taxi, with maybe a very fat tip in your hands, and you get paid on top of that.

Paid to eat

"It's not so much the actual money that helps—it's the tips." She gets tipped almost every time, up to £10. She also models her hands and her legs. "In a good week, doing bits and pieces, I can make up to £60. Escorting is the nicest extra, by far. You look around at all the best restaurants in London. You couldn't possibly afford to go to them, and your boyfriends can't afford to take you. Think of getting paid to eat in them for free."

Lorraine Cameron, aged 24, works as a public relations officer in a travel agency, arranging package tours of Europe, mostly for Americans. Her job pays well, £20 a week, but her Marble Arch flat is expensive and she runs a car as well.

"I do this part-time, because it's a nice way to make a bit of extra money. I wouldn't call it exciting, but it sometimes can be very interesting.

"Once I went to a Palace garden party with an Australian dentist. It's a challenge in a way. Often the men are shy, and I like making people relax. I taught one man to dance. I can hope their stay in London and their impression of the city might be made more pleasant through me."

Abbé Hamilton, aged 25, a flamboyant and pretty actress, does it "because I'm hard up, and it's a job I can apparently do without taking myself out of circulation, acting-wise. Most of the time I enjoy it. Once in a while one gets the odd bore or the man who's confused about what the services an escort provides are, but one learns how to be diplomatic and tactful.

"One man propositioned me all evening, then began to feel bad about it. 'Would you accept a small gift from me?' he asked, and slipped me two brown notes under the table.

It's flattering

"I don't mind some of the old dears making passes at me. After all, it's rather flattering, isn't it? As long as they don't get too pushy, you can handle them as you would your own boyfriends. Once a man answered the door without his trousers. I stood there, trying to think of what to do. I couldn't look shocked, because then I would really have had a hard time of it. So I just laughed and he was so embarrassed he closed the door and came back with them on – visibly shaken."

Susan Hipwell, aged 23, began escorting when she was working for a theatrical agent. Now, as a public relations consultant, she makes enough money to live in a flat in Knightsbridge, but still escorts . . . because, "Well, first you fight to buy the next loaf of bread, then you make more money and fight to buy the next bottle of whisky. And honestly I adore it. It's a new face, new thing, new person to meet when one is tired of one's own friends. You meet so many different people from so many different worlds and you learn a fantastic amount about business and hobbies and people."

Only one girl, a medical student who works for the Diners Escort Service, expressed reservations. "One or two of the people I've been out with were unhappily married.

"I suppose once in a while you're making money out of other people's misfortunes, and I think it's rather a sick state of affairs that people pay so much money to take a girl out for an evening. I rationalise it by thinking that no matter what I feel about it, it will go on anyway, and it's a good way to make a few pounds."

One actress tells her friends to do it. "They come round to me saying, 'I'm skint. Lend me ten bob or a pound.' I tell them to sign up with an agency, but they say, 'Oh, no, I wouldn't dream of doing it.'

"If you were an extremely shy and nervous person, I think it would be purgatory, but if you're that shy and nervous, you can't be an actress either."

This attitude typifies the escort girls. They are not hard or brittle, but they have a kind of fibre toughness. They know they need money, and they do something about it, in most cases something their more squeamish friends would refuse to do.

Kathy Keeton has that same kind of fibre toughness. At 24, she is London's highest paid stripper. She came here from Johannesburg when she was 12, on a scholarship to Sadler's Wells.

The "Wells" can't compete

"When I joined the company they paid me £8 a week," she said. "Most of the girls lived with their parents or had parents who could send them money. Mine couldn't, and I couldn't live alone on £8 a week. I've always had champagne taste and a Coca-Cola pocketbook. One day I just packed up and walked out. First I went to the Folies Bergère. Eventually I drifted into strip when I was 19 because it seemed to pay the most. Now I make three times as much as a star at Sadler's Wells. I hate it, but how else can a girl make £125 a week in London?"

There are many girls in London who are attracted by what they think will be a glamorous night job. When Radio London advertised last summer for Bunnies to work in the Playboy Club opening in May, more than 1,000 girls applied. A great number of them were probably attracted by the brochure which went out to them. "STEP INTO THE SPOTLIGHT!" it read. "An exciting new life awaits you as a Playboy Club Bunny. . . . You'll never be bored by routine. . . . You'll earn far more than other girls. . . . You'll have the opportunity to travel. . . . You'll meet internationally famous people in show business, sports, politics, industry and finance in the glamorous and exciting atmosphere of the luxurious Playboy Clubs. When you become a Bunny, your world will be fun-filled, pleasant and always exciting while you enjoy a new measure of financial independence."

"Hoo-ha," some of them might have thought. "Who wants to be a glorified waitress in a satin corset?"

But then they thought of that "new measure of financial independence. . . ."

Someone once remarked that the Playboy Bunny was the complete fulfilment of every American man's secret dream world—lusciously sexy, close and untouchable. Hugh Hefner, the retiring (he has left his house, he proudly estimates, nine times in the past two years) self-styled philosopher behind Playboy International, is banking on the fact that she will suit the average Briton just as well. Meanwhile, what's in it for the 100 Bunnies? £35 a week and a life as regimented as military service. The salary is still tentative. In the Chicago Playboy Club, Bunnies average £70 a week and can make up to £140. There is a standard 15 per cent. service charge, of which 12 per cent. goes to the Bunny.

Cyndy Bury, public relations officer for Playboy International, interviewed all the girls who applied. "Girls came here," she says, "who were fed up to the teeth with working 45 hours a week and giving their loyalty for £1 a lot of secretaries and telephone operators. Luckily we had no applications from girls who I call ding-a-lings, girls with previous night club experience – in other words, no hostesses. We looked for girls with nice personalities who were beautiful and young." I remarked on the extreme youth of the girls and was told: "They have to have a fresh look about them. They

continued overleaf

Bunnies Patty Farrar and Sally Braine (right): "You show more of yourself in a bikini . . . If my parents knew, they would curl up and die."

GIRLS

continued

"Modelling starts out as an escape, but then you get hung up in the escape"

just sacked a 19-year-old girl in Chicago because she was beginning to look too old and hard."

One of the girls hired was 20-year-old Patty Farrar, a small, dark, vivacious girl given to making long speeches on What-A-Playboy-Bunny-Really-Is. She formerly worked as an executive secretary for £23 a week and she teaches ballet to children on weekends. "I was rather tired," she says, "of working hard, efficiently and well to put money into other people's pockets. Now I can work hard for my own benefit. I'm not doing it as an exciting job, or to meet rich men. I know it will be a hard job, but I want a bit of financial security and independence."

Chicago for ever

She was the first girl hired and one of the six originally chosen to go to Chicago for training. She didn't go because "My parents were very adamant about not letting me. They thought it was an ordinary hostess's job in a sleazy place. I took the Bunny Manual home and showed it to them. Now that they realise what a Playboy Bunny is, they regret not letting me go. I'm going to Chicago in June and may stay for ever if I like it.

"People just don't realise what this means. This job to me is like being a high-class waitress or an airline hostess. You show more of yourself in a bikini, don't you? It's a frame of mind you get yourself into."

Bunny Sally Braine, aged 20, an actress/model from Chelsea, is still not convinced that an exciting new life is about to open for her. She is a small, rather nervous girl and speaks with a slight lisp. "I try not to think about it. I'm still not that enthusiastic and I'm rather dreading it. It's very unfair of me because all my reservations are probably stupid, snobby things." She began acting in Africa when she was nine and trained at four different acting schools. "I was supposed to be a debutante, but you can't do that and expect to get acting parts, so I refused. My mother forbade me to do this; if my parents knew, they would curl up and die.

Tess Burrows: "The people who go into modelling are a different race of women"

"I didn't want to be a Bunny for a start. I applied for a giggle. I was bored and messing about and someone said Victor Lownes is looking for Bunnies; go along and see him. I'll only work at night – I wouldn't do this if I had to do it in the daytime. I was a waitress for six months. I used to die when my friends came in – I minded it more than they did. I want to keep acting during the day. It was the money that most attracted me about this. Mother wanted me to stop acting, so she cut off my allowance, thinking then I'd have to get a regular job like other girls."

"Getting a regular job like other girls" all too often means drudgery and boredom and it takes a certain amount of marketable skill to land one. What can a girl do in London if she has no particular skill and dreads a regular job? She might drift into modelling at an art school.

"No one thinks of this as a career," says Mrs Bennett, who has charge of the models at the Slade School of Fine Art. "It's like temporary secretarial work – just as humdrum. Girls come here who want to fill in time between jobs or who aren't trained to do anything. Some of the girls are interested in art or have been art students. They do this to work in a world they already know."

Pauline Edmett, 21, doesn't like modelling but does it because, "If you can't knuckle down into the Establishment, it's the only thing you can do. However much you complain at least the people aren't moronic and set in their ways. It's the one job where you aren't pressured to be like everyone else. And you're free in the sense that you're self-employed."

It is gruelling work. A model is expected to be per-

Esc[illegible]t Lorraine Cameron: "You have to be sophisticated because you're dealing with all sorts of men."

fectly still for seven hours a day. S[illegible]e will receive just over £13 a week for it. The models at th[illegible] Slade agree that it is a goo[illegible] school to work in, because there are facilities for them, and they are treated "like human beings." "At other schools," Pauline says, "they line you up like cattle, and the students choose the models they want. It's humiliating." But, even in the best of conditions, modelling is still an unpleasant job.

Tess Burrows, 19, was a music student and a librarian before she went to work at the Slade. "I couldn't make enough money to keep myself in London, so I looked around for something to do. Modelling seemed the natural thing to do. Because we're girls, we've got it built in.

"As a job it's no good. It's not creative unless you get into a class where there's a relationship set up between the model and the students. Now everyone is interested in abstract art: so a nude model is useless. The people who go into this are a different race of women. The older models are very sad, twisted people. They used to be in the theatre or ballet, but they failed. Now this is the only form of expression left to them.

"It starts out as an escape, but then you get hung up in the escape. It's weird – sitting and doing nothing for days on end. If you do it too long, you get a bit retarded. You see the older models with a funny glazed expression in their eyes. It scares me. That's why I wouldn't do this for ever."

Girls don't keep these jobs for ever, not only because they marry or move to another place, but because they are not "for ever" jobs.

Few girls think of being a croupier. Until recently it would have been impossible. The London gaming clubs aimed at reproducing the highly stylised atmosphere of the French clubs: elegant and quiet surroundings and tight-lipped, inscrutable, tuxedoed croupiers. The appearance of female croupiers at gaming tables first came about in clubs where gaming was to be more a form of entertainment than a solemn rite for devotees. At the Blue Angel, gaming was not part of the original set-up but was instituted, says manager Peter Elliott, "because I got tired of cashing members' cheques so they could go and spend their money in other clubs."

Marilyn Rugg, aged 27, is the dealer for Blackjack at the Blue Angel. "I didn't ever plan to have a girl," Elliott says, "it crept up on me. She just appeared one day." He decided to hire her because "I think we are in an age when women are *nearly* as efficient as men; and I think men prefer to lose money to an attractive woman than to another man. An attractive woman

continued overleaf

GIRLS

continued

adds to any club and makes the atmosphere more informal."

Before coming to the Blue Angel, Marilyn was a cabaret singer, travelling with a band. "I first learned Blackjack as a friendly game between all the bandboys and myself on the train to Naples in '64. This job appealed to me because it was like singing. It's what I call basically an enjoyment job – everyone is out to relax and enjoy themselves and I am, too. Anything official – that's not for me."

She works from 10 to 4 and makes an average salary plus a rake-off from the tips. "Most croupiers make much more money. I've thought of going elsewhere, but the atmosphere wouldn't be as nice in other places. Here you find a happy set, not really a gambling set; you can relax more."

Strawberry blonde

She is a beautiful girl, with masses of strawberry-blonde hair and a wonderful wide smile. "I'm not supposed to be glamorous here, you know. When I first came, I had lots of showy evening clothes, from singing. They didn't want me to wear them; they thought it might look too commercial and money-grabbing, so I wear ordinary clothes most of the time. I'm looked on more as a friend here than as a commercial croupier."

Another club with the same informal gambling atmosphere is Blaise's in Queen's Gate. When it opened last year there were no gaming tables. Jim Carter-Fea, the manager, installed them because "everyone used to walk in and say 'Hey, where are the tables?' even though it was only supposed to be a discothèque." Now he has five girls who work as croupiers and in Blaise's drive-you-home service for members who have drunk too much to drive.

Sue Higgins, aged 22, studied science at Tottenham, went to art school, then to a beauty school, worked as a beautician for five months and went off regular jobs. "I got bored and found it more interesting doing extra work. I don't like regular hours. I've been working hard at doing everything but a 9-to-5 job." With her flat-mate doing the sketches, she writes the Today's Rave column for *Rave*. "We were looking through the magazine one day and we saw Cathy McGowan's column. Just for a joke we made one up and sent it in. We've been doing it ever since." That pays 8 guineas, once a month. For the rest of the time she does "bits and pieces": film extra work, which pays £30 a week in the summer, and the odd modelling job. "Occasionally you think, 'Oh hell, what am I going to do for the rent?' Sometimes I'm very wealthy and sometimes I'm broke, but I get by.

"I was going to do this only for a few days over Christmas, but I liked it and I stayed." She earns £2 10s a night at Blaise's, working six nights a week from 8.30 pm to 2.30 am. "I'd hate to work during the day. This way you can go around the shops and it doesn't seem so much like work at night. The same people play here every night, so you know everyone and have a good time. And I love raking in the money."

Julie Teuten, aged 20, a delicately pretty, fast-talking blonde, deals Blackjack. She lives in a flat in Queen's Gate, which she shares with four boys. She used to design dresses for two London firms. "They were very bread-and-butter, ordinary things. I hated it. Working in an office is all I'm not keen on, and dress designing isn't really my art." Her art is portrait-painting and sculpture, which she does free-lance, during the day, "and a bit of commercial art – when it turns up.

Ten-year planner

"Sometimes I go for six months and nothing turns up. I do a bit of modelling too, make about £25 a week. My family is very rich. I know Lords and I know boys who work in the East End. The Lords provide the commissions. I can make 50 guineas for a bust; the most I've ever sold a painting for is £25. This job is ideal for me. I don't work very hard, the hours are good, the pay's good and the atmosphere is nice. They're very easy-going here and terribly kind. I take nights off when I'm painting and if something turns up during the day I'm free to take it.

"I can't settle down. I have one ambition in life – to be famous. Whatever I do I'd like to do it well. But it will take another 10 years before I'll even call myself an artist; at 20 no one is mature enough. So I potter around like this."

Tough work

Few of the clubs which exist strictly for gambling hire girl croupiers. The Victoria Sporting Club and its affiliated company The Golden Nugget are the exceptions, and even then they only hire girls for American Roulette and Blackjack. French Roulette is played in the traditional way. At these clubs being a croupier is not a fun or a part-time job; it is tough, exhausting work.

Michael Bassett, manager of the Golden Nugget, decided to hire girls for two reasons. "We were aiming at people in the salaried and wage-earning classes, not at the luxury market, so we were free to depart from certain of the conventions of a gaming club. You've got to try something different in a highly competitive market." His "something different" was girl croupiers. He also hired girls, "because I think they're basically more honest than men." When Bassett advertised in the papers for girls he was flooded with applications. "The basic urge of these girls was to get out of a rut and into what they mistakenly thought would be a glamorous life, and to earn more money, which by and large they do." They earn from £20 to £40 a week.

Probably the most unusual feature at the Golden Nugget is Thelma Elvin, aged 27, who is paid to gamble. She works in the card room as manageress of the poker game, sitting in to make up numbers, dealing, or playing for sport. She also acts as the official bouncer. A strikingly attractive former model, she has been playing poker for 14 years, since she met her husband. "Other girls used to be taken to the cinema or out dancing: I trudged along every night to watch my boyfriend play cards."

The head croupier was the second girl to work at the Victoria and now runs the training school for new girls at the Golden Nugget. "It's a free-and-easy life here. You don't have to get up in the morning. I'd go potty in a job where you had to sit from 9 to 5. And the money is fantastic. I make £50 a week here in straight salary and £50 a month tips on top of that. I can't think of many legitimate occupations where a girl could earn that."

NEXT WEEK:
The odd-job girls

LOOK

London Life present ten pages of two dimensional jewel-box gathered together ar one million pounds worth of sapphires rubies, emeralds and of course, diamonds provided for our pic tures by ten of Lon don's top jewellers. O these pages is collecte everything you coul hope to find in a well equipped safe; moder and antique jewellery in the form of tiaras necklaces, brooches and bracelets, as wel as single-stone rings worth anybody's ran som, the smallest dia mond watch in the world, and an Impe ial Easter Egg trellised i diamonds and m de by Fabergé for Cza Alexander III.

Photographs by Peter Akehurst

A MILLION POUNDS WORTH OF THE MOST BEAUTIFUL JEWELS IN LONDON

Diamond drop necklace, £12,000; marquise and baguette diamond brooch, £3,100; diamond and marquise diamond fan bracelet, £6,575; marquise and drop diamond earrings, £10,000; emerald cut diamond single stone ring, £32,000; diamond link necklace, £7,535; diamond single-stone ring, £18,500; diamond tiara, £3,300. From Garrard 112 Regent Street, W1 REG 7020

Pear-shaped, round and baguette diamond necklace, £19,500; pear-shaped, marquise, round and baguette diamond clip, £7,775; pear-shaped, round and baguette diamond clip, £5,000; emerald-cut diamond ring, £26,500; round diamond ring, £14,500; marquise diamond, round and baguette diamond drop earrings, £3,775; marquise diamond, round and baguette diamond bracelet, £11,000; round and baguette diamond bracelet, £12,000. From Boucheron, 180 New Bond Street, W1 HYD 0983

Large diamond collet necklace, £45,000; small diamond collet necklace, £10,000; large diamond single-stone ring, £22,000; navette and baguette earrings with diamond collet drops, £17,000; three-row collet bracelet with a diamond cluster centre, £6,000. From Collingwood of Conduit St., 46 Conduit Street, W1 REG 2656

Emerald earrings, £35,000; emerald and diamond necklet, £25,000; emerald and diamond bracelet, £6,000; emerald and diamond three-stone ring, £3,000; single-stone diamond ring, £15,000; diamond flower watch, £3,500; diamond bracelet, £2,650; marquise and baguette diamond bracelet, £4,500; diamond brooch, £3,500; diamond eternity ring, £375; two-colour 18-carat gold evening bag with diamond mount, £1,500. From Asprey, 166 New Bond Street, W1 HYD 6767

Pear-shaped, round and tapered diamond brooch; drop-diamond pendant earrings; navette and round diamond bracelet; diamond necklace with a detachable centre brooch of navette, baguette and drop diamonds; emerald-cut single-stone diamond ring. From Cartier, 175 New Bond Street, W1 HYD 6962

Diamond necklace, £6,875; diamond watch, the smallest in the world, £3,650; three diamond and platinum sprays, £4,350, £3,585, £5,350; three diamond and platinum bracelets, £3,775, £6,200, £13,750; diamond chandelier earrings, £1,985; emerald-cut diamond ring, £18,850; single-stone diamond ring, £5,975; pear-shaped diamond ring, £16,750; marquise diamond ring, £8,450; marquise diamond eternity ring, £1,450. From Kutchinsky, 69 Brompton Road, SW3 KNI 9211

Sapphire, diamond and gold necklace, £13,750; sapphire, diamond and gold necklace/tiara, £9,000; sapphire and diamond bracelet £12,000; sapphire and diamond drop earrings, £3,500; sapphire and diamond brooch, £5,000; two sapphire single-stone rings, £8,000 and £6,000; sapphire and diamond brooch, £3,750; sapphire and diamond bracelet, £6,000. From Mappin & Webb, 106 Regent Street, W1 REG 5842

Single sapphire ring, £7,000; single emerald ring, £18,000; single ruby ring, £50,000; diamond bracelet, £10,000; ruby and diamond necklace, £11,000; ruby and diamond earclips, £1,600; cabochon ruby and diamond bracelet, £3,500. From S. J. Rood, 52 and 53 Burlington Arcade, W1
HYD 0739

Ruby and diamond tiara, £7,000; ruby and diamond necklet, £12,500; ruby and diamond drop earrings, £5,950; ruby and diamond rose brooch, £3,500; diamond bracelet watch, £10,500; ruby and diamond bracelet, £5,400; diamond and ruby bracelet, £3,000; ruby single-stone ring, £5,600; diamond single-stone ring, emerald cut, £11,000; diamond single-stone ring, brilliant cut, £24,000. From J. W. Benson, 25 Old Bond Street, W1, HYD 6121

Oriental pearl ring, £4,000; diamond tiara, £8,500; diamond flower brooch with sapphires and cinnamon diamonds, £5,000; diamond three-stone drop earrings, £6,000; diamond line bracelet, £2,500; baguette and round diamond bracelet, £2,500; diamond riviere necklet, £6,000;
baguette and diamond bracelet, £3,000; diamond sunburst brooch, £3,000; brilliant champagne diamond – single stone ring, £10,000; square three-stone diamond ring, £4,300; Fabergé diamond trellis Imperial Easter egg, priceless.
From Wartski, 138 Regent Street, W1
REG 2038

Charlotte Bingham with her husband, Terence Brady.

LOVING - LONDON STYLE: PART THREE

MARRIAGE CAN BE HAPPY

What's the formula? Good sense about the housekeeping money, unselfishness, or just shared giggles? CHARLOTTE BINGHAM takes a penetrating look at married love, and why the kissing sometimes has to stop.

Most people will admit that a love affair is one thing, and marriage quite another. A satisfactory explanation for why an exchange of vows and a gold band should suddenly alter a relationship so completely (as it does) has never been arrived at.

"An affair seems to admit to the possibility of termination which marriage doesn't allow for."

"The break-up of an affair never seems so bad as the break-up of a marriage. There's probably more pride involved. An element of 'after all I've done for you' which doesn't occur with an affair."

Although marriage may have received a number of fairly severe body blows over the past 50 years, it still continues to be the accepted form of unity for people to whom the opposite sex is attractive. There is also still, unfairly, a certain sense of duty attached to it. As if people are expected to repay society for the privilege of being born.

"If you're not married by the time you're 30 people start wondering if you're 'one of those'."

"There is no logical reason why people should be so smug, or why single people should be made to feel they've missed out on something."

"No one should marry unless they're certain that there's nothing else they can possibly do. And even then it's pretty risky."

Leaving heaven out of it, however, it would appear that despite the acknowledged risks attached to it, a happy marriage is within the realms of possibility. Tender inquiries to any number of loving couples as to what they think is the mainstay of their union, elicits the usual list of virtues "unselfishness, a sense of humour, generosity, kindness" and so on. But since there are innumerable people who remain devoted to each other all their lives without ever sharing so much as a single giggle together, it would appear that no one formula can ever apply. Since courtship has become more informal in the last 10 years, it is not surprising that marriage has as well.

"'Husband' doesn't seem to mean a pair of baggy trousers walking through the door clutching the evening paper any more . . . it's more like a pair of tight ones coming through the door clutching the evening paper."

"No, really, I think marriage has changed a lot. I suppose it's because getting people to do things for you is so expensive. Very few people can afford nannies and that sort of thing. A man has just got to know how to cook

continued overleaf

MARRIAGE CAN BE HAPPY

continued

a meal and change a nappy, or you're all sunk."

"I don't EXPECT Peter to help me with the children. I'd just be simply furious if he didn't."

"What I always say is, if you don't let a man help you round the house, you're depriving him of so many lovely opportunities to be unselfish."

"People go into marriage with more of an open mind than they used to. There's less of a feeling of 'don't ask me to do that, I'm a man' or 'don't bother your pretty head about the bills, they're my responsibility.' It means women are less protected in a way, but it also means that in sharing everything together people have more fun in the long run."

Logic and money

A few things remain unchanged. For instance, there is still the Housekeeping Money. Usually a source of considerable *"angst"* to both sexes. Logic and money are two subjects which, however close the two sexes become, will always separate them. As far as the Housekeeping Money is concerned, most men (even when you can point to headlines PROVING that the cost-of-living index has gone up by a whole point) remain convinced that whatever the price of beans, "She" is being extravagant with the vast sum that he is giving her each week. While the woman, who has spent her week crawling round Supermarkets scooping up every bargain in sight, is equally convinced (quite properly) that whatever (if any) is left over is HERS, and she has every right to fritter it as she wants.

"I'm always saying, 'But I gave you that money for food.' She doesn't seem to realise you can't eat an early-Victorian washstand."

"For months I said no I didn't mind eating macaroni-cheese because everything was so expensive, and then suddenly I come in and all the armchairs are re-covered. Well, I mean you can't help being suspicious after that, can you?"

Traditionally, it has always been thought correct for a man to approach marriage with suspicion. And a woman was always regarded as simply treading water until the destiny of her life was acheived by becoming a wife and mother. Now since so many women work before, and after, they get married a woman has at last inherited her right to a fair share of suspicion.

"The way one was taught at school it was simply taken for granted that you were dying to swan up the aisle covered in tulle and diamante. I would have died rather than let anyone know I thought the whole idea of marriage was macabre beyond words."

"Listening around sometimes you'd think women were the only ones who became sluts once they got married, and 'let themselves go' and all that sort of thing. It's simply not true, it's just as likely that a man will turn into whatever the masculine of a slut is."

"It took me years to persuade my wife that marriage wouldn't be all washing-up, chicken-pox and school dinners. She had this image of marriage being large red hands and everyone in bed with chicken-pox."

"It's not surprising a lot of women approach marriage with suspicion that there's often more work entailed being married than there ever is in running a job."

"You always hear about women having peeling nail varnish and bad habits, but men's habits can be just as bad, Some of them are unmentionable."

The main permitted causes of divorces are (as the law stands at the moment) infidelity, cruelty or desertion, but such is the paradox of human nature it is not uncommon for a swinging relationship to be ruined by such things as an uncontrollable passion for boiled eggs, or excessive devotion to a Siamese cat. In fact, if all one hears is true, the tests of marriage do not appear to stand or fall by the predatory assaults of over-ripe blondes, or the lush insinuations of matinée idols, but by whether both people can learn to live with (if not laught at) the idiosyncrasies of the other. Nevertheless, should this prove impossible, it would be a rare judge who would give a decree nisi against either a boiled egg or a Siamese cat. It is also rare to find people who refuse to recognise marriage as a worthwhile institution so long as the Church and State laws remain the same, and who choose to stand firm by their own beliefs.

"We live together. We have a beautiful child. . . . If we part, it will be by mutual consent. We have no ties but our own faith. We have no legal hooks on one another's property. No judge may presume to tell us to whom our child belongs. We are not respectable, and we have found this to be a great blessing."

Economics have obviously played a part in the changed pattern of the domestic scene. By and large Nanny has been replaced by the *au pair*, and the Park has been divided up into separate cliques of the old garde still in their crisp uniforms pushing the pre-war "carriage-builts," and the more colourful groups of Siggies and Ellies who have swanned over from the Continent to play their part in shouldering the burdens of English parenthood. Young parents appear to be split into two factions – those who "can't bear the thought of having someone living in," and those who "can't bear the thought of not being able to go out." Understandably some wives are afraid that a young girl becoming "part of the family" may take it too much to heart.

"I always think the phrase au pair *is so unfortunate. . . . It's not that one is suspicious, it's just that I don't think one should positively HURL temptations at people."*

"From a man's point of view, if you turned it round the other way, and there was a blonde Apollo wandering round the house in thonged sandals, you would get to brood a bit."

Changed attitudes

Economics have also influenced the changed attitudes towards schooling. It is difficult to mention the word "education" without every possessor of a young child turning a pleasant shade of green. For those parents who are not the proud possessors of immense fortunes, and who do not have grandparents to endow little Fred with the sort of education that his parents can't possibly afford, the question of schooling is a thorny problem.

"One always feels if only someone else would say 'No, I won't pay away half my income for the privilege of educating my child,' then you'd feel all right about it. Of course, it's just cowardice. You tend to get influenced by where your parents were brought up and that sort of thing. People who've been educated at state schools have a great advantage. They know what it's like and what to look for, and so on. Whereas if you're the first pioneer in the family, you either look as if you've got a 'chip,' or you're being a rebel, or just plain selfish, not wanting to give up everything as they did."

Although the times may be a-changing, there are still a few charming marital habits which remain constant. The fool - who - sleeps -near - the - door-gets-the-glass-of-water, is a fairly widely known marital proverb. Push-your-wife-first if - you - think - there's - a - burglar, is another. There are more.

"She makes me get the breakfast, if I make her stay late at a party."

"He makes me wash his white-walls if I dirty them. No, wait a minute, perhaps that's quite fair?"

Party rule

A common cause of complaint is that no two people (however married) ever want to leave a party at the same time. There seems little anyone can do about this, except either never go to parties together, or firmly forget you're married once you go in. Sometimes, however, being married at a party can be an advantage, particularly if it's a bad one.

"We always pretend we don't know each other, and look animated or even flirty, so no one drags you away from each other shouting, 'But you must meet Gerald, he's mad about your legs.' It's quite logical really. After all, the best parties are just the two of you."

RANDOM FOOTNOTES:

"Marriage is a business partnership, and you've each got to have 50 per cent of the shares."

"Marriage is all right as long as people don't think it's just an excuse for sex."

"If something goes wrong people always blame the sex bit, but it's usually something else."

"Marriage is not a problem. Marriage is just marriage, and either you suit each other or you don't."

To adapt a favourite quote of mine (about happiness being a warm puppy, etc): *"Marriage is some black, orange, yellow, white and pink jelly babies, but no green ones."*

THE WEEK AHEAD

DISCS

Decca release a new Duke Ellington LP, *The Duke at Tanglewood*, to tie in with his visit to Britain, a live recording at the Gala Concert held at Tanglewood last summer. Single of the week – Anita Harris's *Something Must Be Done* released on 4 March by Pye, different sound from her previous discs – a must – very danceable. Four records on Philips commencing with The Four Seasons' *Working My Way Back to You*; Roger Miller's *Husbands & Wives*, Julie Rogers' *In My Room* and *Woman Talk* by popular Cleo Laine *(above)*. The Four Tops' second album is being released by EMI, also on 4 March, when CBS release the LP *Misterioso* by Thelonius Monk *(right)*. A single by Simon & Garfunkel: *Homeward Bound*. This American group had a lot of success with *Sound of Silence* recently. Georgie Fame selects his own favourite LPs in the record review on page 59

MUSIC

Herbert von Karajan causes a flutter by turning down his appearance with the New Philharmonia for a performance of Verdi's *Requiem*, and the young German - Spanish conductor Rafaël Frühbeck de Burgos saves the day. On page 51, Richard Last surveys the *Requiem* saga, and reveals the undisguised loopholes in the Festival Hall's subscription booking scheme. Our music diary lists the reappearance of Ashton's party-piece *pas de trois*, *Monotones* . . . a concert paying tribute to Sir Henry Wood at the Albert Hall on 3 March . . . and many more all on page 51

THEATRE

Director Keith Johnstone's own play *The Performing Giant* gets its première at the Royal Court Theatre going into repertory alongside *The Knack* (see Theatre Commentary, page 46). It is an odd play, about a team of potholers who explore the recumbent giant. Peter Shaffer's *Black Comedy* comes to the National Theatre – it was first given at Chichester last year. The action takes place during an electricity cut. Doubled with a revival of Strindberg's torrid *Miss Julie* with Maggie Smith in the title role. Also this week, Peggy Mount roisters back into town starring in *The Beaver Coat* at the Mermaid Theatre

FILMS

Two film openings this week: *Where the Spies Are* provides a temporary tonic for the spy malady by bringing James Leasor's urbane Dr Love to the screen, openly contemptuous of the espionage dealings in which he becomes involved and perpetually surprised that he, of all people, should be anybody's target. David Niven plays him to a T. Reviewed on page 48 where you can meet comely Elisabeth Ercy, French protegée of the sixth "Doctor" film, *Doctor in Clover* with irascible Sir Lancelot Spratt (James Robertson Justice) the sole survivor of the original cast of characters. Both films open on 3 March at the Empire and the Leicester Square Theatre respectively. Guide to the West End films, page 49. Your local cinema programmes on page 50

BOOKS

This week sees the publication of Oriana Fallaci's first novel, *Penelope at War*, of the French best-seller by Jean Lartéguy, *Hounds of Hell*, and of the Book Society's first and alternative choices for March. For the reasons behind this choice, see page 58

TELEVISION

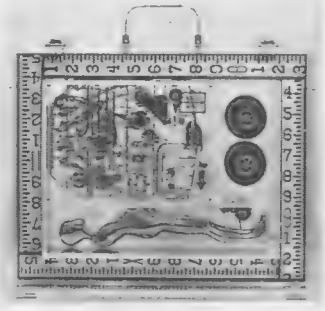
How to be rude and get paid for it. An Australian ex-journalist is one of the prime movers in what some critics have called television's New Nastiness. Peter Magnus talks to the man behind it (he writes for both *The Plane Makers* and *The Rat Catchers*) and explains the career that led him to deliberately peppering over-nice dialogue – on page 60. Also your guide to weekend viewing on all three channels

SPORT

Motor-cycling is a sport that is attracting more and more competitors and spectators. Michael Wale comments on its extraordinary sense of fair play and writes about an event from which professionals are barred and beginners encouraged. The *London Life* sports diary tells you the best of the week's fixtures – all on page 61

GALLERIES

Certain works of art grow in the memory, expand their forms and deepen their colours in the mind's eye. As the great Bonnard exhibition comes to an end (13 March) Keith Sutton ruminates on other post-war exhibitions, some of which have shrunk. . . . The neatly packaged image *(below)* is one of Trova's new sculptures in a series called "Falling Man" now at the Hanover Gallery. Both weirdies and wonderfuls according to taste are recommended on page 52



NIGHT OUT

5.30 pm Meet for drinks at the Nag's Head in Floral Street
6.0 pm *Parsifal* at the Royal Opera House
Midnight: taxi trip to Hanover Square and Danny La Rue's club: . time for a leisurely meal before the cabaret at 1.15 am
3.0 am Before bed read up what you have seen in Kobbe's *Complete Opera Book*

Theatre	**46, 47**
Films	**48, 49, 50**
Music	**51**
Galleries	**52, 53**
Salerooms	**53**
Restaurants *(introducing Arthur Pottersman with a new approach to eating out)*	**54, 55**
Night Life	**56, 57**
Books	**58**
Discs	**59**
Television	**60**
Sport	**61**

THEATRE

FIRST FIVE: 1 Man & Superman. 2 The Government Inspector. 3 Hello Dolly! 4 The Knack. 5 A Lily in Little India.

Three thoughts occur after seeing the English Stage Company's revival of *The Knack* at the Royal Court. First, inevitably, the film. This had great success, and it may even have prompted this revival. But it seemed to irritate anyone over 30 in a way the play could never do. All that is tender, true or acute in the play was washed away in that modish exercise.

Youngsters who on stage seem touching with their petty prides, sudden outbursts of vitality and fumblings into living, seemed, on the screen, precocious and affected. But now we are back to source and can wonder afresh at the total mess so many film-men make of perfectly good bits of writing. On stage *The Knack* is muscular, clean-cut, witty and orchestrated with an economy that implies rather than reveals its riches.

The second thought concerns Barbara Ferris, who plays the only girl in the play, Nancy. I first came across Miss Ferris in a film called *Catch us if you Can*, that bitter commentary on modern society. Over the last three months we have been able to watch her extend in a variety of roles at the Royal Court and in *The Knack* she emerges as one of the most accomplished of our younger actresses.

Third thought – really more of a comment – on the short life of *Little Malcolm and his Struggle Against the Eunuchs:* David Halliwell's exciting, rather cerebral play. Like *The Knack* it is about young people and also deals with fantasy – but a fantasy more sinister than Miss Jellicoe's children create. Also like *The Knack* it isn't (clearly) very commercial. Though the problems of young people and their methods of handling them are a pervasive theme in modern drama, it is one in which the wider theatre-going public seems minimally interested.

By putting on such a play as *Little Malcolm*, a commercial management seems to be doing an injustice, not only to the play (which is instantly put before the wrong public in the wrong way) but to itself (it loses money). Whether one should applaud Michael Codron's adventurous streak (he also has *A Lily in Little India*) or feel sad because he has enabled the horrid little card reading "West End Flop" to be hung round Little Malcolm's neck, is clearly a matter for debate.

But what London needs desperately is some sort of "off-Broadway" house where *Little Malcolm* could flourish a while. It seems a pity that we must wait a few years before someone (the English Stage Company?) revives it.

j roger baker

WEST END

openings

Th 3 Mar: **THE BEAVER COAT**, Mermaid, Puddle Dock, Blackfriars, EC4 (CIT 7656). Author: Gerhart Hauptmann, translated by William Rowlinson. Dir: Robert Chetweyn. Cast: Peggy Mount, John Moffatt, Russell Waters, Collin Ellis. First night: 7.0. Subsequently: 6.0 and 8.40.

Th 3 Mar: **THE PERFORMING GIANT**, English Stage Company, Royal Court, Sloane Square (SLO 1745). Author: Keith Johnstone. Dirs: William Gaskill, Keith Johnstone. Cast: Bernard Gallagher, Lucy Fleming, Roger Booth, Roddy Maud-Roxby, Joe Greig, David Leland, John Shepherd, William Stewart, Dennis Waterman. First night: 7.0

T 8 Mar: **MISS JULIE** and **BLACK COMEDY**, National Theatre Company, Old Vic, Waterloo Road, SE1 (WAT 7616). *Miss Julie*. Author: August Strindberg, translated from the Swedish by Michael Turner. Dir: Michael Elliott. Cast: Albert Finney, Maggie Smith, Jeanne Watts. *Black Comedy*. Author: Peter Shaffer. Dir: John Dexter. Cast: Graham Crowden, Paul Curran, Albert Finney, Doris Hare, Derek Jacobi, Ronald Pickup, Louise Purnell, Maggie Smith. First night: 7.0

current

AD-LIB, Fortune, Russell Street, WC2 (TEM 2238). Revue. Dirs: George Mulley, Leon Gluckman. Cast: Larry Adler, Libby Morris. 8.30 (ends 10.30). Sat: 6.0 (ends 8.0), 9.0 (ends 11.0). Opened 2 Feb 1966

ALIBI FOR A JUDGE, Savoy, Strand, WC2 (TEM 8888). Authors: Felicity Douglas, Henry Cecil. Dir: Hugh Goldie. Stars: Andrew Cruikshank, Colin Gordon, Amanda Grinling. High Court judge gets involved with the pretty wife of a man he has sent down. 8.0 (ends 10.20). W: 2.30 (ends 4.50). Sat: 5.0 (ends 7.20). Opened 5 Aug 1965

ARSENIC & OLD LACE, Vaudeville, Strand, WC2 (TEM 4871). Author: Joseph Kesselring. Dir: Murray Macdonald. Cast: Sybil Thorndike, Athene Seyler, Richard Briers, Desmond Walter-Ellis, Julia Lockwood, Lewis Casson, Martin Miller. 8.0. W: 2.45. Sat: 5.0. Opened 23 Feb 1966.

BABES IN THE WOOD, London Palladium, Argyll Street, W1 (GER 7373). Music and lyrics: The Shadows. Dir: Albert J. Knight. Cast: Frank Ifield, Sid James, Roy Kinnear, Kenneth Connor, Arthur Askey. Ifield makes a yodelling Robin Hood in spectacular Sherwood. 2.45 (ends 5.45, 7.30 (ends 10.30). Opened 21 Dec 1965. Ends 30 Apr

BAREFOOT IN THE PARK, Piccadilly, opp Regent Palace Hotel, W1 (GER 4506). Author: Neil Simon. Dir: Richard Benjamin. Cast: Daniel Massey, Marlo Thomas, Mildred Natwick, Kurt Kasznav. Young-married troubles Broadway style comedy. M-F: 8.0 (ends 10.15). Sat: 6.0 (ends 8.15), 8.45 (ends 11.0). W: 2.30 (ends 4.45). Opened 24 Nov 1965

BEYOND THE FRINGE, 1965, May Fair, May Fair Hotel, Stratton Street, W1 (MAY 3036). Authors: Alan Bennett, Peter Cook, Jonathan Miller, Dudley Moore. Dir: David Phethean. Stars: John Dryden, Bill Hepper, Barry Stanton, Peter Baldwin. The material has almost an historical interest now. 8.40 (ends 10.50). Th, Sat: 6.0 (ends 8.10). Opened 15 Apr 1964

BLACK AND WHITE MINSTREL SHOW, Victoria Palace, Victoria Street, SW1 (VIC 1317). Dir: George Inns. Stars: George Mitchell Minstrels with Don Arroll, Neville King, Dai Francis, John Boulter, Tony Mercer. Songs and dances only cease for interludes of comedy. 6.15 (ends 8.20), 8.45 (ends 10.50). Opened 25 May 1962

BOEING-BOEING, Duchess, Catherine Street, WC2 (TEM 8243). Author: Marc Camoletti (translated by Beverley Cross). Dir: Jack Minster. Stars: Nicholas Parsons, Simon Merrick, Pippa Rowe, Joanna Henderson, Anna Gilcrist. Three girls, two boys, seven doors . . . permutations endless. 8.0 (ends 10.10). W: 2.45 (ends 4.50). Sat: 5.15 (ends 7.20). Opened 20 Feb 1962

CHARLIE GIRL, Adelphi, Strand, WC2 (TEM 7611). Book by Hugh and Margaret Williams. Music and lyrics by David Heneker and John Taylor. Dir: Wallace Douglas. Cast: Anna Neagle, Joe Brown, Hy Hazell. The stately homes racket receives gentle satire with romantic interest, songs and dancing. 7.30 (ends 10.0). Th: 3.0 (ends 5.30). Sat: 5.30 (ends 8.0), 8.30 (ends 11.0). Opened 15 Dec 1965

CHASE ME COMRADE, Whitehall, Trafalgar Square, SW1 (WHI 6692). Author: Ray Cooney. Dir: Wallace Douglas. Stars: Brian Rix, Basil Lord, Leo Franklyn. Russian ballet dancer and diplomatic service involved in a speedy farce. 7.30 (ends 9.45). Sat: 5.15 (ends 7.30), 8.15 (ends 10.30). W: 2.30 (ends 4.45). Opened 15 July 1964

HELLO DOLLY! Theatre Royal, Drury Lane, WC2 (TEM 8108). Adapted by Michael Stuart from Thornton Wilder's play The Matchmaker. Music: Jerry Herman. Dir and Choreographer: Gower Champion. A grand illusion with Mary Martin as chief spellbinder but nevertheless the most efficient musical seen in a dozen years. Cast: Mary Martin, Loring Smith, Marilynn Lovell, Garrett Lewis. 7.30 (ends 9.55). W: 9.55. W & Sat: 2.30 (ends 4.45)

HOW'S THE WORLD . . . TREATING YOU? Wyndham's Theatre, Charing Cross Road (TEM 3028). Author: Roger Milner. Dir: Philip Grout. Cast: Patricia Routledge, Peter Bayliss, Michael Graham Cox, Thelma Whiteley, Bryan Stanyon, Anna Cropper. 8.0 (ends 10.15). W and Sat: 6.0 (ends 8.15), 8.45 (ends 11.0). Opened 31 Jan 1966

AN IDEAL HUSBAND, Strand, Aldwych, WC2 (TEM 4143). Author: Oscar Wilde. Dir: James Roose Evans. *Fin de siècle* morality among the Wildest epigrams. Cast: Margaret Lockwood, Richard Todd, Michael Dennison, Dulcie Gray, Ursula Jeans, Roger Livesey, Perlita Neilson. 7.30 (ends 10.0). Sat: 5.0 (ends 7.30), 8.30 (ends 11.0). Th: 3.0 (ends 5.30)

INCIDENT AT VICHY, Phoenix, Charing Cross Road, WC2 (TEM 8611). Author: Arthur Miller. Dir: Peter Wood. Cast: Alec Guinness, Anthony Quayle. 8.15 (ends 9.50). W: 3.0 (ends 4.35). Sat: 5.15 (ends 6.50). Opened 26 Jan 1966

THE KILLING OF SISTER GEORGE, Duke of York's, St. Martin's Lane, WC2 (TEM 5122). Author: Frank Marcus. Dir: Val May. Stars: Beryl Reid, Lally Bowers, Eileen Atkins. Lesbian radio actress loses her part and her lover; another kinky comedy. 8.0 (ends 10.25). Sat: 5.30 (ends 7.55), 8.30 (ends 11.0). W: 3.0 (ends 5.25). Opened 17 June 1965

A LILY IN LITTLE INDIA, St Martin's, West Street, off Cambridge Circus, WC2 (TEM 1443). Author: Donald Howarth. Dir: Donald Howarth. Cast: Jill Bennett, Jessie Evans, Ian McKellen, Ken Jones, Leslie Handford. 8 (ends 10.0). Sat: 5.30 (ends 7.30, 8.30 (ends 10.30). W: 3.0 (ends 5.0). Opened 20 Jan 1966

MAN & SUPERMAN, Garrick, Charing Cross Road, WC2 (TEM 4601). Author: G B Shaw. Dir: Philip Wiseman. Cast: Alan Badel, Sian Phillips, Zena Walker, John Robinson, Marie Löhr, Patrick McAlinney, Martin Jarvis, Mardi Vanne, Edward Bishop, Judy Wilson, Clive Swift. 7.45 (ends 10.30). Th and Sat: 3.0 (ends 5.45). Opened 23 Nov 1965

THE MATCH GIRLS, Globe, Shaftesbury Avenue, W1 (GER 1592). Author: Bill Owen. Dir: Gillian Lynne. Music by: Tony Russell. Cast: Vivienne Martin, Mario Grimaldi, Gerald Hely. 8.0. F and Sat: 6.0, 8.30. Opened 1 Mar 196

A MONTH IN THE COUNTRY, Cambridge, Earlham Street, WC (TEM 6056). Author: Turgenev. Dir: Michael Redgrave. Cast: Ingrid Bergman, Michael Redgrave, Emlyn Williams, Fay Compton. Selfish passions in a Russian summer. 8.0 (ends 10.45). Th and Sat 2.45 (ends 5.25). Opened 22 Se 1965. Ends 5 Mar

THE MOUSETRAP, Ambassadors, West Street, off Cambridge Circus, WC2 (TEM 1171). Author: Agatha Christie. Dir: D Ramsden. Cast: John Cobner, Diana Scougall, Charles Hill. A further cast change sees it into its 14th year. 8.0 (ends 10.30). T: 2.45 (end 5.10). Sat: 5.0 (ends 7.30), 8.0 (end 10.30). Opened 25 Nov 1952

OLIVER! New Theatre, St. Martin's Lane, WC2 (TEM 3878). Composer: Lionel Bart from Dickens. Dir: Peter Coe. Stars: Aubrey Woods, Nicolette Roeg, Peter Bartlett. Dickens's London brought to musical life. 7.45 (ends 10.15). and Sat: 4.30 (ends 6.50). Opened 30 June 1960

THE OWL AND THE PUSSYCAT, Criterion, Piccadilly Circus, W (WHI 3215). Author: Bill Manhoff. Dir: Shirley Butler. Cast: Diane Sands, Anton Rodgers. 8.15. Sat 6.0, 8.45. Th: 3.0. Opened 2 Mar 196

PRESENT LAUGHTER, Queens Theatre, Shaftesbury Avenue, W (Reg 1166). Author: Noël Coward. Dir: Nigel Patrick. Cast: Nigel Patrick, Phyllis Calvert, Maxine Audley, Robert Desmond, Avice Landon. The Master's a classic now, dear boy. 8.0 (ends 10.45). Th 2.30 (ends 5.0). Sat: 5.30 (ends 8.0, 8.20 (ends 11.15). Opened 21 Apr 1965. Ends 5 Mar

ROBERT AND ELIZABETH, Lyric, Shaftesbury Avenue, W1 (GER 3686). Composer: Ron Grainer. Book: Ronald Millar. Dir: Wendy Toye. Stars: John Clements (replaced by Donald Wolfit on 7 Mar), June Bronhill, Kevin Colson. The Barretts of Wimpole Street get the songs and dance treatment. 7.30 (ends 10.25). Th and Sat: 2.30 (ends 5.25). Opened 20 Oct 1964

SATURDAY NIGHT & SUNDAY MORNING, Prince of Wales, Coventry Street, W1 (WHI 8681). Author: Alan Sillitoe. Dir: Frank Dunlop. Cast: Tom Bell, Joan Heal, June Ritchie. 8.0 (ends 10.10). W and Sat: 6.15 (ends 8.25), 8.50 (ends 11.0). Opened 1 Feb 1966

SAY WHO YOU ARE, Her Majesty's, Haymarket, SW1 (WHI 6606).

John Castle as Tolen and Barbara Ferris as Nancy in the English Stage Company's revival of Ann Jellicoe's "The Knack" at the Royal Court.

Authors: Keith Waterhouse and Willis Hall. Dir: Shirley Butler. Stars: Ian Carmichael, Patrick Cargill, Dilys Laye, Jan Holden. Two men, two girls, two telephones, a pub, a lift, and a staircase add up to sophisticated farce. M-Th: 8.15 (ends 1035), F and Sat: 6.0 (ends 8.20), 8.45 (ends 11.5). Opened 14 Oct 1965. Ends 5 Mar

A SMASHING DAY, New Arts Theatre Club, Great Newport Street, WC2 (TEM 3334). Author: Alan Plater. Dir: John Fernald. Cast: Jenny Laird, Hywell Bennett, Basil Dignam, Michael Blackham, Barbara Barnett, Christine Hargreaves, Ben Kingsley, Robert Powell. 8.0 (ends 9.45). Sat: 5.30 (ends 7.15), 8.30 (ends 10.15). Opened 16 Feb 1966. Ends 12 Mar

SON OF OBLOMOV, Comedy, Panton Street, SW1 (WHI 2578). Author: Goncharov (ad. Riccardo Aragno). Dir: Frank Dunlop. Stars: Spike Milligan, Bill Kerr, Valentine Dyall. Much ado about Milligan – and there's a play buried somewhere too. 8.0 (ends 10.15). W: 8.45 (ends 11.0). Sat: 6.0 (ends 8.15), 8.45 (ends 11.0). Opened 6 Oct 1964

THE SOUND OF MUSIC, Palace Cambridge Circus, W1 (GER 6834). Composers: Rodgers and Hammerstein). Book: Lindsay and Crouse. Dir: Jerome Whyte. Stars: Sonia Rees, Eunice Gayson, Donald Scott. Nazi invasion in the background; sweetness to the fore. 7.30 (ends 10.25). W and Sat: 2.30 (ends 5.15). Opened 18 May 1961

SPRING & PORT WINE, Apollo, Shaftesbury Avenue (GER 2663). Author: Bill Naughton. Dir: Allan Davis. Cast: Alfred Marks, Ruth Dunning, John Alderton, Jan Carey. A heavy Lancastrian father has a rebellious family on his hands. 8.0 (ends 10.15). Th and Sat: 6.0 (ends 8.15), 8.40 (ends 10.55). Opened 19 Nov 1965

YOU NEVER CAN TELL, Theatre Royal, Haymarket, SW1 (WHI 9832). Author: G B Shaw. Dir: Glen Byam Shaw. Cast: Sir Ralph Richardson, Harry Andrews, Judy Campbell, Keith Baxter, Moray Watson, Cyril Luckham. 7.45 (ends 10.30). Sat: 5.0 (ends 7.45), 8.15 (ends 11.0). W: 2.30 (ends 5.15). Opened 12 Jan 1966

REPERTORY

ENGLISH STAGE COMPANY, Royal Court, Sloane Square (SLO 1745). Th 3 Mar: THE PERFORMING GIANT. See West End Openings
F 4 Mar: THE PERFORMING GIANT by Keith Johnstone. Dirs: William Gaskill, Keith Johnstone. Cast: Bernard Gallagher, Lucy Fleming, Roger Booth, Roddy Maud-Roxby, Joe Greig, David Leland, John Shepherd, William Stewart, Dennis Waterman. 7.30
Sat 5 Mar, M 7 Mar, T 8 Mar and W 9 Mar: THE KNACK by Ann Jellicoe. Dir: Desmond O'Donovan. Cast: Timothy Carlton, John Castle, Barbara Ferris, Victor Henry. 7.30 (ends 9.30). Sat only: 3.0 (ends 5.0)

NATIONAL THEATRE COMPANY, Old Vic, Waterloo Road, SE1 (WAT 7616). Th 3 Mar: LOVE FOR LOVE by William Congreve. Dir: Peter Wood. Cast: Colin Blakely, Tom Kempinski, Robert Lang, Geraldine McEwan, Miles Malleson, Anthony Nicholls, Laurence Olivier, Lynn Redgrave, Joyce Redman, Madge Ryan, John Stride. 2.15 (ends 5.0), 7.30 (ends 10.15)
F 4 Mar: A FLEA IN HER EAR by Georges Feydeau, translated by John Mortimer. Dir: Jacques Charon. Cast: Albert Finney, Anne Godley, Edward Hardwicke, Robert Lang, Kenneth Mackintosh, Geraldine McEwan, John Stride, Michael Turner, Frank Wylie. 7.30 (ends 10.)
Sat 5 Mar: OTHELLO by Shakespeare. Dir: John Dexter. Cast: Frank Finlay, Robert Lang, Kenneth Mackintosh, Anthony Nicholls, Laurence Olivier, Joyce Redman, Sheila Reid, Maggie Smith, John Stride. 2.15 (ends 5.25)
Sat 5 Mar: THE ROYAL HUNT OF THE SUN by Peter Shaffer. Dirs: John Dexter, Desmond O'Donovan. Cast: Colin Blakely, Jeter Cellier, Graham Crowden, Paul Curran, Derek Jacobi, Kenneth Mackintosh, Robert Stephens, Michael Turner. 7.30 (ends 10.30)
T 8 Mar: MISS JULIE and BLACK COMEDY. See West End Openings
W 9 Mar: MISS JULIE and BLACK COMEDY. *Miss Julie* by August Strindberg, translated from the Swedish by Michael Turner. Dir: Michael Elliott. Cast: Albert Finney, Maggie Smith, Jeanne Watts. *Black Comedy* by Peter Shaffer. Dir: John Dexter. Cast: Graham Crowden, Paul Curran, Albert Finney, Doris Hare, Derek Jacobi, Ronald Pickup, Louise Purnell, Maggie Smith. 7.30

ROYAL SHAKESPEARE COMPANY, Aldwych Theatre (TEM 6404). Th 3 Mar and M 7 Mar: THE GOVERNMENT INSPECTOR by Gogol. Dir: Pete Hll. Cast: Paul Scofield, Eric Porter, Paul Rogers, Brewster Mason, Paul Hardwick, David Waller, David Warner, Tim Wylton, Charles Kay, Patience Collier, Patsy Byrne. 7.30 (ends 10.)
F 4 Mar: THE HOMECOMING by Harold Pinter. Dir: Peter Hall. Cast: Paul Rogers, Ian Holm, John Normington, Terence Rigby, Vivien Merchant, Michel Bryant. 7.30 (ends 9.35)
Sat 5 Mar, T 8 Mar and W 9 Mar: HAMLET by Shakespeare. Dir: Peter Hall. Cast: David Warner, Elizabeth Spriggs, Brewster Mason, Janet Suzman, Tony Church, Charles Thomas, Donald Burton, John Bell, James Laurenson, Paul Hardwick, Michael Pennington, Charles Kay, David Waller. Sat and W 2.0 (ends 5.45), T 7.30 (ends 11.15)
Sat 5 Mar and W 9 Mar: THE INVESTIGATION by Peter Weiss. A reading prepared by Peter Brook and David Jones. Cast: 24 members of the RSC. 7.30 (ends 10.15)

CLUBS

HAMPSTEAD THEATRE CLUB, 98 Avenue Road, NW3 (PRI 9301). ADVENTURES IN THE SKIN TRADE. M 7 Mar: 7.30. T 8 Mar and W 9 Mar: 8.0

LITTLE THEATRE CLUB, Garrick Yard, St. Martin's Lane, WC2 (COV 0660). SHADOW OF A GUNMAN. Th 3 Mar-Sat 5 Mar: 8.0. Sun 6 Mar: 7.20. T 8 nd W 9 Mar: 8.0. (Jazz Club except Sun. 10.30 pm to 1.0 am)

MOUNTVIEW THEATRE CLUB, 104 Crouch Hill, N8 (MOU 5885). HEDDA GABLER. Th 3-Sat 5 Mar: 7.45

PLAYERS THEATRE, Villiers Street, WC2 (TRA 1134). LATE JOYS. Th 3-Sat 5 Mar: 9.0 (ends 11.0). M 7 and T 8 Mar: 8.0 (ends 10.0). W 9 Mar: 9.0 (ends 11.0)

UNITY, 1 Goldrington Street, N1 (EUS 5391). DEATH OF A SALESMAN. (Ends provisionally 27 Feb but may be extended). F 4, Sat 5, Sun 6 Mar: 7.45

PERIMETER

ASHCROFT THEATRE, Fairfield Hall, Park Lane, Croydon (CRO 9291). THE GRASS IS GREENER. With Jill Brown. Th 3 and F 4 Mar: 7.45. Sat 5 Mar: 5.0, 8.0. GO BACK FOR MURDER. T 8 and W 9 Mar: 7.45

GOLDERS GREEN HIPPODROME, NW11 (SPE 0022). THE EXPLOITS OF TOM JONES. Th 2 Mar: 2.30, 8.0. F 4 Mar: 8.0. Sat 5 Mar: 2.30, 8.0. LILAC TIME. M 7-W 9 Mar: 8.0

NEW THEATRE, High Street, Bromley (RAV 6677). THE RIGHT HONOURABLE GENTLEMAN. Th 3 Mar: 2.30, 7.45. F 4 Mar: 7.45. Sat 5 Mar: 5.15, 8.0. WHO'S AFRAID OF VIRGINIA WOOLF? M 7-W 9 Mar: 7.45

PALACE THEATRE, Clarendon Road. Watford, Herts (WAT 5671). THE MOST HAPPY FELLA. Th 3 and F 4 Mar: 7.45. Sat 5 Mar: 4.45, 7.45. CHU CHIN CHOW. T 8 and W 9 Mar: 7.45

RICHMOND THEATRE, The Green, Richmond, Surrey (RIC 0088). THE WINSLOW BOY. Th 3, F 4 Mar: 7.45. Sat 5 Mar: 5.30, 8.15. M 7 and T 8 Mar: 7.45. W 9 Mar: 2.30, 7.45

THEATRE ROYAL, Windsor (WK 61107). THE IMPORTANCE OF BEING ERNEST. Th 3 Mar: 2.30, 7.30. F 4 Mar: 8.0. Sat 5 Mar: 4.45, 8.0. LOVE FROM LIZ. With Heather Chasen. M 7 Mar: 7.30. T 8 Mar: 8.0. W 9 Mar: 7.30

YVONNE ARNAUD THEATRE, Guildford (Guildford 60191). MACBETH. Th 3, F 4 and Sat 5 Mar: 2.30, 7.30. T 8 Mar: 2.30, 7.30. W 9 Mar: 7.30

FILMS

FIRST FIVE: 1 The Lady With the Little Dog. 2 Bunny Lake is Missing. 3 Juliet of the Spirits. 4 The Spy Who Came in From the Cold. 5 West Side Story.

"You may be a good doctor, but you're a bloody awful spy." This sentiment – as accurate as it is eloquent – occupies the dying breath of a British agent. The subject of his affectionate tirade is Dr Jason Love (David Niven), a country doctor recruited into espionage by the old school tie and the promise of a vintage Ford car.

Dr Love is the baffled hero of *Where the Spies Are* (a) which opens at the Empire Leicester Square today. His sole qualifications for plunging headlong into an assassination plot designed to damage British oil treaties in the Middle East are rusty memories of the Second World War Military Intelligence and a sound grasp of psychology. As an outsider forced into an ambience with which he is far less familiar than we, the spy-plagued picturegoers, Dr Love is amusingly contemptuous of its equipment and codes. And therein lies the film's charm and its salvation.

Niven glides through the role like a knife through butter: no lapse in the generally sound script, no illogical corkscrewing of the plot steers him off course. He infuriates officialdom by laughing at their elaborate survival kits and weird code words. In short, he brings a touch of sanity to the subject and without his yeoman service the film would have been much, much less.

Françoise Dorléac is given little chance to prove the abilities she suggested in de Broca's *L'Homme de Rio*, though she decorates the scene attractively as a turquoise-pyjamaed model who works for East and West, *Harper's* and *Vogue* with equal diffidence. And just when the smile begins to freeze into an impending yawn, Ronald Radd makes a powerful appearance as the Communist arch-villain who conducts his interrogations above the Russian jetliner "Dove of Peace," ostensibly on a goodwill tour but lavishly equipped for in-flight torture rather in the way that hostesses hand out those strange trays on service flights.

Val Guest directs with that smooth and easy professionalism that lets things happen at their own pace and fortunately his editor and co-scriptwriter (Wolf Mankowitz, with only *additional* scenes written by James Leasor, Dr Love's creator) have liaised to ensure that the pace is a sensible one. Curiously, he belittles the striking Lebanese locations; certainly we're all heartily sick of the kind of vicarious tourism that holds a story up for five minutes, but by this token there's not much to choose between Beirut and Boreham Wood.

david castell

DOCTOR IN CLOVER

Forerunner of the indestructible Carry On series and the great leveller in comedy films for over 10 years, the Doctor series have served the useful side-purpose of promoting young Continental actresses. With "Doctor In Clover," the sixth adaptation from the Richard Gordon novels, Elisabeth Ercy joins the ranks of statuesque protegées distinguished by Suzanne Cloutier, Brigitte Bardot and Mylène Demongeot. Mlle Ercy, who has previously appeared in Dassin's "Phaedra" and "The Victors," plays a physiotherapist courted by Leslie Phillips. This is the first Doctor film to omit the central character of Dr Simon Sparrow, played variously by Dirk Bogarde and Michael Craig. Phillips, John Fraser and James Robertson Justice are the doctors; Suzan Farmer and Shirley Anne Field the nurses. The film opens at the Leicester Square Theatre today.

OPENING

WHERE THE SPIES ARE (A). Yet another spy-melodrama, directed by Val Guest and with a stylish screenplay by Guest and Wolf Mankowitz. David Niven plays a stuffy, slightly dotty, English doctor who is pressed into Middle-Eastern espionage. Françoise Dorléac is a luscious double-dealer with a great sense of fun. Though rather contrived, it is competent, fast-moving and, at times, quite amusing. (Col. 113 min.) *Empire Leicester Sq.* GER 1234. Opens Th 3 Mar

DOCTOR IN CLOVER (A). More medical romping from the producer-director team of Betty Box and Ralph Thomas in the sixth of the series, from Richard Gordon's novels. Having established itself as a social institution, it no longer has to even try to be funny. James Robertson Justice now attacks Sir Lancelot Spratt with a practised gusto. (Leslie Phillips, Shirley Anne Field, Fenella Fielding, John Fraser. Col. 101 min.) *Leicester Sq Theatre.* WHI 5252. Opens Th 3 Mar

WEST END

BATTLE OF THE BULGE (A). Modern warfare effectively shown as the stuff of Cinerama. An account of the Battle of the Ardennes with Henry Fonda and Robert Ryan for the American heroes and Robert Shaw as a suitably poker-faced German villain. But the real heroes are the giant tanks, ploughing their way through the countryside. Magnificent. (Dana Andrews. Dir: Ken Annakin. Col. 163 min.) *Casino Old Compton St,* W1. GER 6877. 2.30, 7.45. Sat: 2.0, 5.20, 8.40, 11.55. Sun: 4.30, 7.50

BUNNY LAKE IS MISSING (X). Does Bunny Lake exist? Preminger applies a rather heavy hand to suspense. A distinguished international cast, including a brilliant sketch of a dotty schoolmarm (Martita Hunt), and an outstanding performance by Carol Lynley. As an exploration of mental derangement it fails lamentably. Nevertheless it is enjoyable and stylish with quite striking photography of the London locations. (Laurence Olivier, Keir Dullea, Noël Coward. 107 min.) *Odeon Leicester Sq.* WHI 6111. 1.40, 4.5, 6.30, 9.0. (Sat: 11.0 pm.) Sun: 3.30, 5.58, 8.25

GOLDFINGER (A). Sex, sadism, suspense. Guy Hamilton has perfected the Fleming formula and transformed it into a tongue-in-cheek burlesque. Sean Connery, more than usually whimsical, finds himself shackled to an atom bomb in Fort Knox. Judo-expert Honor Blackman makes an appearance, *and* that Aston Martin. (Shirley Eaton, Gert Frobe. Col. 109 min.) *Odeon Haymarket,* WHI 2738, 3.10, 8.40. Sat: 2.40, 5.40, 8.40. Sun: 5.10, 8.40

THE GREAT RACE (U). Extravagantly slapstick comedy involving a car race from New York to Paris, via Siberia, with Jack Lemmon as the villain and Tony Curtis the spoof hero. Blake Edwards' feeblest screenplay, but with a good sense of the period. While determined to be a lot of fun, it merely proves conclusively that Cinerama and comedy don't mix. (Col. 153 min.) *Astoria Charing Cross Rd.* GER 5385, 2.30, 8.0. Sun: 4.0, 8.0

HOLIDAY IN SPAIN (U). Cinerama travelogue threaded through with a comedy-thriller story. (Denholm Elliott, Peter Laurie, Paul Lucas, Diana Dors. Dir: Jack Cardiff. Col. Cinerama.) *Coliseum St Martin's Lane.* TEM 3161, 2.30, 8.0. Sat: 2.0, 5.15, 8.30, 11.45. Sun: 4.0, 7.30

JUDITH (A). Based on the story by Lawrence Durrell, Daniel Mann's film gives Sophia Loren the unlikely role of an Austrian Jewess who, having survived Dachau, comes to Israel to track down her former Nazi husband who betrayed her. Jack Hawkins is a British Major and Peter Finch a kibbutz leader. A hollow, unconvincing piece. (Col. 109 min.) *Plaza Piccadilly Circus.* WHI 8944. 1.30, 3.45, 6.5, 8.25. (Sat: 11.45 pm.) Sun: 3.0, 5.15, 7.45

JULIET OF THE SPIRITS (X). Fellini's companion piece to 8½, this time in superb colour, tells the story of the soul-searching of a rather idle, middle-aged woman (Giulietta Masina) whose husband is unfaithful to her. Her haunting and surrealistic fantasies are explored with great cinematic virtuosity, but in the last analysis, the film proves as insubstantial as the apparitions themselves. (France/Italy. Col. 137 min.) *Academy One.* GER 2981. 1.45, 3.30, 6.20, 9.15. Sun: 5.40, 8.35. And *Academy Two,* GER 5129, Oxford St, W1. 12.15, 3.0, 5.50, 8.45. Sun: 5.10, 8.5

THE LADY WITH THE LITTLE DOG (A) Exquisite adaptation of a Chekhov short story by director Yosif Heifitz. It traces the development of a hopeless love affair in the claustrophobic atmosphere of Russian *bourgeois* society at the turn of the century. The lovers are played by Alexei Batalov and Ya Savina with great tenderness and the Chekhovian mood of ambivalence, gaiety and boredom is beautifully evoked. (Ala Chostakova. 90 min.) *Academy Cinema Club Oxford St.* GER 8819. 6.0, 8.30. Sat and Sun: 3.30, 6.0, 8.30. Ends 3 Mar

LIFE AT THE TOP (X). The sequel to *Room at the Top.* Having married the mill-owner's daughter, Joe Lampton (Laurence Harvey) has settled down to a prosperous, provincial life. Amid a collection of extraordinary stereotypes Jean Simmons gives a splendid performance. Ted Kotcheff's direction is frankly commercial: the sheer dreariness of Joe's existence is never really confronted and it is on this that rests the films profound lack of feeling. (Honor Blackman, Michael Craig. 117 min.) *Columbia Shaftesbury Av.* REG 5414, 1.34, 3.54, 6.14, 8.39. (Sat: 11.19 pm.) Sun: 3.40, 6.9, 8.39

MY FAIR LADY (U). Lavish, if not cloying, direction of the Lerner & Loewe musical by George Cukor, with Edwardian décor by Cecil Beaton. Rex Harrison carries the film along with commanding style, with Audrey Hepburn as a spirited, though rather inadequate Eliza. Great vitality, but played a little *too* safe. (Stanley Holloway, Wilfrid Hyde White. Col. Super-Panavision. 185 min.) *Warner Leicester Sq,* W1. GER 3423. 2.30, 7.45. Sat: 2.30, 7.45, 11.15. Sun: 3.0, 7.15. *Royalty Kingsway,* WC2. HOL 8004. 2.45, 8.0. Sun: 3.15, 7.30

ONE SPY TOO MANY (A). That man from UNCLE again. This time Napoleon conquers Alexander who, appropriately enough, was aiming to conquer the world. The preposterous gimmickery includes a "will gas," a human chess game and a bottomless pit. All in the out-Bonding-Bond tradition, with Messrs. Vaughn and McCallum riding again. Joseph Sergeant directs. (Rip Torn, Dorothy Provine, Leo G Carroll. Col. 101 min.) *Ritz Leicester Sq.* GER 1234. 1.50, 4.10, 6.40, 9.0. (Sat: 11.38 pm.) Sun: 3.50, 6.10, 8.40

OUR MAN FLINT (A). Director Daniel Mann endeavours to outspoof Bond in what becomes a tiresome use of gimmickery, with quite serious undercurrents of nastiness. James Coburn is less endearing than Connery as secret agent Flint, in pursuit of the criminal conspiracy of Galaxy who seek to control the weather. Gila Golan appears as glamorous Galaxy agent. (Lee J Cobb. Col. 148 min.) *Carlton Haymarket,* WHI 3711. 1.32, 3.58, 6.24, 8.52. (Sat: 11.50 pm.) Sun: 3.55, 6.20, 8.50

LE PETIT SOLDAT (X). Jean-Luc Godard's second feature, made in 1960, during the Algerian war. Using a clinical, documentary technique within the form of a political thriller, Godard explores the theme of violence. Michel Subor is a typically non-committed Godard hero, and Anna Karina makes her first appearance. With photography by Coutard, it is visually superb and exciting, but this is counterbalanced by a pretentious, often infuriating intellectualism. (Anna Karina, Michel Subor. 88 min) *Academy Cinema Club,* Oxford Street. GER 8819. From F 4 Mar: 6.0, 8.30. Sat & Sun: 3.30, 6.0, 8.30

SOUND OF MUSIC (U). Robert Wise's three-hour version of the Rodgers & Hammerstein musical, with hosts of singing nuns and children. Christopher Plummer is the somewhat authoritarian father of the brood; Julie Andrews another wholesome governess. Rodgers' tunes relieve, but not redeem it, though it lays claim to a certain cosy charm. (Peggy Wood, Eleanor Parker. Col. Todd-AO. 170 min.) *Dominion Tottenham Ct Rd,* W1. MUS 2176. 2.30, 8.0. Sun: 2.30, 8.0

Natalie Wood as the cigar-smoking suffragette reporter in "The Great Race."

David McCallum pitchforked into adventure again in "One Spy Too Many."

SPY WHO CAME IN FROM THE COLD (A). Based on John le Carré's best-seller of the bread-and-butter world of espionage. Martin Ritt's direction, while faithful in a large measure to the book, is at times confusing to the uninitiated. Richard Burton is the resolutely if not desperately down-at-heel Leamas, and Claire Bloom his earnest Communist girl-friend. Worth seeing as a corrective to Bondery, but not such fun. (Oskar Werner. 112 min.) *Studio One Oxford St.* GER 3300. 2.45, 6.0, 8.55. Sun: 3.5, 5.50, 8.35. (No admittance after the film has started)

THOSE MAGNIFICENT MEN IN THEIR FLYING MACHINES (U). A slender pretext for collecting together a whole host of international stars for an air race between London and Paris. There are some pleasant enough shots of early aeroplanes, but little or no feeling for comic effect. The Edwardian scene is strikingly caught in colour, but it is absurdly long. (Terry-Thomas, Sarah Miles, Robert Morley, Gert Frobe, Stuart Whitman, James Fox, Jean-Pierre Cassel. Col. Todd-AO. 130 min.) *Metropole Victoria,* VIC 4673. 2.30, 8.0. Sun: 4.30, 8.0

THUNDERBALL (A). Bond has only a few days to find the two atom bombs stolen by SPECTRE. Gadgetry galore, underwater sex, and Connery confidently assuming the role of Superman. Luciana Paluzzi is the alluring SPECTRE agent and Claudine Auger one of Bond's more memorable conquests. The usually superb sets by Ken Adam, but the formula begins to pall. (Bernard Lee, Lois Maxwell. Dir: Terence Young. Col. 125 min.) *London Pavilion,* Piccadilly Circus, W1. GER 2982. 10.30, 12.55, 3.30, 5.55, 8.40. (Sat: 11.30 pm.) Sun: 3.15, 5.55, 8.40. *Rialto Coventry St,* W1. GER 3488. 12.40, 3.5, 5.40, 8.15. Sun: 2.45, 5.20, 7.55

WEST SIDE STORY (A). Robert Wise and Jerome Robbins move *Romeo & Juliet* to the New York tenement area and collect 10 Oscars in the process. Natalie Wood's expertly dubbed Maria, the athletic choreography and Bernstein's score distinguish it with only the gear-crashing change from genuine locations to studio interiors to the deficit. (Richard Beymer, Rita Moreno, Russ Tamblyn, George Chakiris. Col. 153 min.) *Prince Charles Theatre,* Leicester Place. GER 8181. 2.15, 5.10, 8.10. (Fri and Sat: 11.5 p.m.). Sun: 1.55, 4.50, 7.50

OTHER FILMS

Acton Granada. One Spy Too Many (A). Your Cheatin' Heart (U). Sun: Rasputin—The Mad Monk (X), The Reptile (X)
Acton Odeon. Bunny Lake is Missing (X), Arizona Raiders (A). Sun: Blindfold (U), Bus Riley's Back in Town (A)
Baker St Classic. It's Love Again (U). Fri only 11.15 pm: Sirocco (A). Sun: This Above All (A)
Balham Odeon. Thunderball (A). Sun: Bunny Lake is Missing (X), Arizona Raiders (A)
Balham Ritz. Monster of Terror (X), The Haunted Palace (X). Sun: One Spy Too Many (A), Your Cheatin' Heart (U)
Bayswater ABC. One Spy Too Many (A), Your Cheatin' Heart (U). Sun only: Homicidal (X), Seddok (X). Mon: Rasputin—The Mad Monk (X), The Reptile (X)
Beckenham ABC. Monster of Terror (X), The Haunted Palace (X). Sun: One Spy Too Many (A), Your Cheatin' Heart (U)
Blackheath ABC. Monster of Terror (X), The Haunted Palace (X). Sun: One Spy Too Many (A), Your Cheatin' Heart (U)
Bowes Park Ritz. One Spy Too Many (A), Your Cheatin' Heart (U). Sun: Rasputin—The Mad Monk (X), The Reptile (X)
Brentwood Odeon. Thunderball (A)
Brixton ABC. Monster of Terror (X), The Haunted Palace (X). Sun: One Spy Too Many (A), Your Cheatin' Heart (U)
Brixton Astoria. Thunderball (A). Sun: Bunny Lake is Missing (X), Arizona Raiders (A)
Brixton Classic. P.T. 109 (U), The Set Up (U). Sun: Flaming Star (A), Five Bold Women (A)
Brixton Granada. Brute Force (A), Naked City (A). Sat only: Wrestling. Sun only: These Dangerous Years (A), Hell on Devil's Island (A). Mon: From Russia with Love (A), Dr No (A)
Bromley Odeon. Licensed to Kill (A), The Testament of Dr Mabuse (A). Sun: Bunny Lake is Missing (X), The War of the Buttons (X)
Camberwell ABC. Monster of Terror (X) The Haunted Palace (X). Sun: One Spy Too Many (A), Your Cheatin' Heart (U)
Camberwell Grand. Son of Captain Blood (U), Samson and the Seven Miracles of the World (U). Sun only: Corridors of Blood (X), Nights of Rasputin (X). Mon: Licensed to Kill (A), Invincible Masked Rider (A)
Camberwell Odeon. Thunderball (A). Sun: Bunny Lake is Missing (X), Arizona Raiders (A)
Camden Town Odeon. Bunny Lake is Missing (X), Arizona Raiders (A). Sun: Blindfold (U), Bus Riley's Back in Town (A)
Camden Town Plaza. One Spy too Many (A), Your Cheatin' Heart (U). Sun only: The Cossacks (U), The Amazing Transparent Man (U). Mon: Rasputin—The Mad Monk (X), The Reptile (X)
Catford ABC. Monster of Terror (X), The Haunted Palace (X). Sun: One Spy Too Many (A), Your Cheatin' Heart (U)
Charing Cross Road Cameo Royal. Tabu (X), The Reluctant Nudist (A)
Charing Cross Road Jacey. Fanny Hill (X)
Chelsea Classic. The Eclipse (A). Sun: The Trials of Oscar Wilde (X)
Chelsea Essoldo. Mutiny On the Bounty (A). Sun: Licensed to Kill (A), Invincible Masked Rider (A)
Chelsea Odeon. Bunny Lake is Missing (X), David and Lisa (X). Sun: Blindfold (U), Nobody Waved Goodbye (A)
Clapham Granada. Thunderball (A)
Clapham Junction Imperial. Monster of Terror (X), The Haunted Palace (X). Sun: Bunny Lake is Missing (X), Arizona Raiders (A)
Clapton ABC. One Spy Too Many (A), Your Cheatin' Heart (U). Sun: Rasputin—The Mad Monk (X), The Reptile (X)
Clapton Kenninghall. Pirates of Blood River (U), Mysterious Island (U). Sun: Voyage to the Bottom of the Sea (U), 20,000 Eyes (A). Mon: Blindfold (U), Winchester 73 (U)
Croydon ABC. Monster of Terror (X), The Haunted Palace (X). Sun: One Spy Too Many (A), Your Cheatin' Heart (U)
Croydon Classic. The Adventures of Tom Sawyer (U), The Three Caballeros (U). Sun: All Quiet on the Western Front (A), Blitz on Britain (U).
Croydon Odeon. Thunderball (A). Sun: Bunny Lake is Missing (X), Arizona Raiders (A)
Crystal Palace Granada. Thunderball (A). Sun only: Curse of the Undead (X), Leech Woman (X). Mon: One Spy Too Many (A), Your Cheatin' Heart (U)
Dalston Classic. McLintock (U), Yellow Stone Cubs (U). Sun: Lord of the Flies (X), Hot Enough for June (A)
Dalston Odeon. Bunny Lake is Missing (X), Arizona Raiders (A). Sun: Blindfold (U), Bus Riley's Back in Town (A)
Deptford Odeon. Thunderball (A). Sun only: The Informers (X), Savage Guns (U). Mon: Bunny Lake is Missing (X), Arizona Raiders (A)
Drayton Gardens Paris-Pullman. Thomas the Imposter (A), Paris vous parle (X)
Ealing ABC. One Spy Too Many (A), Your Cheatin' Heart (U). Sun: Rasputin—The Mad Monk (X), The Reptile (X)
Ealing Odeon. Bunny Lake is Missing (X), Arizona Raiders (A). Sun: Blindfold (U), Bus Riley's Back in Town (A)
Ealing Walpole. The Train (U), Spike Milligan Meets Joe Brown (U). Sun: House of Wax (X), Phantom of the Rue Morgue (X)
East Dulwich Odeon. Thunderball (A). Sun: Bunny Lake is Missing (X), Arizona Raiders (A)
East Ham Granada. From Russia with Love (A), Dr No (A). Sun only: Back from the Dead (X), Unknown Terror (A). Mon: Thunderball (A)
East Ham Odeon. Bunny Lake is Missing (X), Arizona Raiders (A). Sun: Blindfold (U), Bus Riley's Back in Town (A).
Edgware Road ABC. Rasputin—The Mad Monk (X), The Reptile (X). Sun: Judith (A)
Edgware Road Odeon. Bunny Lake is Missing (X), Arizona Raiders (A). Sun: Blindfold (U), Bus Riley's Back in Town (A)
Edmonton Granada. One Spy Too Many (A), Your Cheatin' Heart (U). Sun: Rasputin—The Mad Monk (X), The Reptile (X)
Edmonton Regal. Bunny Lake is Missing (X), Arizona Raiders (A). Sun: Blindfold (U), Bus Riley's Back in Town (A)
Elephant and Castle Theatre. Monster of Terror (X), The Haunted Palace (X). Sun: One Spy Too Many (A), Your Cheatin' Heart (U)
Essex Road ABC. One Spy Too Many (A), Your Cheatin' Heart (U). Sun: Rasputin—The Mad Monk (X), The Reptile (X)
Finchley Gaumont. Bunny Lake is Missing (X), David and Lisa (X). Sun: Blindfold (U), Bus Riley's Back in Town (A)
Finchley Rex. From Russia with Love (A), Dr No (A). Sun: War and Peace (U)
Finsbury Park Astoria. House on Haunted Hill (X), Frankenstein 1970 (X). Sun: Godzilla v. the Thing (X). The Time Travellers (A)
Forest Gate Odeon. Bunny Lake is Missing (X), Arizona Raiders (A). Sun: Blindfold (U), Bus Riley's Back in Town (A)
Forest Hill Capitol. Monster of Terror (X), The Haunted Palace (X). Sun: One Spy Too Many (A), Your Cheatin' Heart (U)
Fulham Road ABC. Rasputin—The Mad Monk (X), The Reptile (X). Sun: Judith (A)
Golders Green ABC. One Spy Too Many (A), Your Cheatin' Heart (U). Sun: Rasputin—The Mad Monk (X), The Reptile (X)
Golders Green Ionic. The Spy Who Came in from the Cold (A), Chico the Misunderstood Coyote (U). Sun: The Ipcress File (A), The Grass is Greener (A).
Great Windmill Street Cameo Moulin. The Naked World of Harrison Marks (A), We're Wrestling Tonight (U)
Greenwich Granada. Thunderball (A). Fri and Wed only: Bingo
Hackney ABC. One Spy Too Many (A), Your Cheatin' Heart (U). Sun: Rasputin—The Mad Monk (X), The Reptile (X)
Hackney Essoldo. Kissin Cousins (U), Guns of Diablo (U). Sun: Wings of the Hawk (U), Rails into Laramie (U)
Hackney Pavilion. Lawrence of Arabia (A). Sun: Blindfold (U), Black Horse Canyon (U)
Hammersmith ABC. One Spy Too Many (A), Your Cheatin' Heart (U). Sun: Rasputin—The Mad Monk (X), The Reptile (X)
Hammersmith Broadway. Kingdom of Violence (A), The Chequered Flag (A). Sun only: Voyage to the Bottom of the Sea (U), The Amazing Transparent Man (U). Mon: The "L" Shaped Room (X), Live Now, Pay Later (A)
Hammersmith Odeon. Bunny Lake is Missing (X), Arizona Raiders (A). Sat only (stage): Woody Herman. Sun: Blindfold (U), Bus Riley's Back in Town (A)
Hampstead Classic. One Spy Too Many (A), Your Cheatin' Heart (U). Sun: Rasputin—The Mad Monk (X), The Reptile (X)
Hampstead Everyman. The Cranes are Flying (U). Mon: The Organizer (A)
Harlesden Coliseum. Dr No (A), From Russia with Love (A). Sun only: Machine Gun Kelly (A), Fury of the Vikings (A). Mon: Rasputin—The Mad Monk (X), The Reptile (X)
Harlesden Odeon. Bunny Lake is Missing (X), Arizona Raiders (A). Sun: Blindfold (U), Bus Riley's Back in Town (A)
Harringay ABC. One Spy Too Many (A), Your Cheatin' Heart (U). Sun: Rasputin—The Mad Monk (X), The Reptile (X)
Harringay Curzon. The Early Bird (U), Man from the Alamo (U). Sun: What's New Pussycat? (X)
Harrow Road Prince of Wales. The Revenge of Frankenstein (X), Curse of the Mummy's Tomb (X). Sun only: Thief of Bagdad (U), The Savage Guns (U). Mon: House On Haunted Hill (X), Frankenstein 1970 (X)
Haverstock Hill Odeon. Bunny Lake is Missing (X), Arizona Raiders (A). Sun: The L-Shaped Room (X), Live Now—Pay Later (A)
Hendon Gala. Guns at Batasi (A), Thunder Island (U). Sun: Von Ryan's Express (U), Young Guns of Texas (U)
Hendon Gaumont. Thunderball. Sun:
Hendon Odeon. Bunny Lake is Missing (X), Frustration (X). Sun: Blindfold (U), The Holy Terror (U)
Highams Park Regal. The Pajama Game (U), Carry on Constable (U). Sun: Attack of the Crab Monsters (X), The Hook (A). Mon: McLintock (U), Hound of the Baskervilles (X)
Highgate Odeon. Bunny Lake is Missing (X), Arizona Raiders (A). Sun: Blindfold (U), Bus Riley's Back in Town (A)
Holloway ABC. One Spy Too Many (A), Your Cheatin' Heart (U). Sun: Rasputin—The Mad Monk (X), The Reptile (X)
Holloway Odeon. Bunny Lake is Missing (X), Arizona Raiders (A). Sun: Blindfold (U), Bus Riley's Back in Town (A)
Islington Odeon. Bunny Lake is Missing (X), Arizona Raiders (A). Sun: Blindfold (U), Bus Riley's Back in Town (A)
Islington Rex. Fall of the Roman Empire (U). Sat only, 11.0 pm: Market in Women (X). Assault in Broad Daylight (X). Mon: Mask of the Red Death (X), Man with the X-Ray Eyes (X)
Kensal Rise Palace. One Spy Too Many (A), Your Cheatin' Heart (U). Sun: Rasputin—The Mad Monk (X), The Reptile (X)
Kentish Town ABC. One Spy Too Many (A), Your Cheatin' Heart (U). Sun: Rasputin—The Mad Monk (X), The Reptile (X)
Kilburn Classic. Fellini's 8½ (A), The Savage Eye (X). Sun: Frankenstein (X), House of Dracula (X)
Kilburn Essoldo. One Spy Too Many (A), Your Cheatin' Heart (U). Sun: Rasputin—The Mad Monk (X), The Reptile (X)
Kilburn Grange. Thunderball (A). Sun only: The Wasp Woman (X), Beast from the Haunted Cave (X). Mon: House of Wax (X), Phantom of the Rue Morgue (X)
Kilburn State. Bunny Lake is Missing (X), Arizona Raiders (A). Sun: Blindfold (U), Bus Riley's Back in Town (A)
Kingsbury Odeon. Bunny Lake is Missing (X), Arizona Raiders (A). Sun: Blindfold (U), Bus Riley's Back in Town (A)
King's Cross Century. One Spy Too Many (A), Your Cheatin' Heart (U). Sun only: Kronos (A), Jungle Street (A). Mon: Rasputin—The Mad Monk (X), The Reptile (X)
King's Cross Odeon. Bunny Lake is Missing (X), Arizona Raiders (A). Sun only: Cape Fear (X), Desert Rats (U). Mon: Blindfold (U), Bus Riley's Back in Town (A)
Lewisham Odeon. Thunderball (A). Sun: Bunny Lake is Missing (X), Arizona Raiders (A)
Lewisham Rex. Magnificent Seven (U), Up the Creek (U). Sun: One Spy Too Many (A), Your Cheatin' Heart (U)
Leyton ABC. One Spy Too Many (A), Your Cheatin' Heart (U). Sun: Rasputin—The Mad Monk (X), The Reptile (X)
Leyton Odeon. Bunny Lake is Missing (X), Arizona Raiders (A). Sun: Blindfold (U), Bus Riley's Back in Town (A)
Leytonstone Rialto. One Spy Too Many (A), Your Cheatin' Heart (U). Sun only: Boys Night Out (X), Bed Without Breakfast (X). Mon: The L-Shaped Room (X), Live Now, Pay Later (A)
Manor Park Coronation. One Spy Too Many (A), Your Cheatin' Heart (U). Sun: Rasputin—The Mad Monk (X), The Reptile (X).
Marble Arch Gala Royal. The Big Snatch (A), A Very Private Affair (A)
Marble Arch Jacey. Fanny Hill (X)
Mile End Road ABC. One Spy Too Many (A), Your Cheatin' Heart (U). Sun: Rasputin—The Mad Monk (X), The Reptile (X).
Mile End Road Odeon. Bunny Lake is Missing (X), Arizona Raiders (A). Sun: Blindfold (U), Bus Riley's Back in Town (A)
Morden Odeon. Thunderball (A). Sun: Bunny Lake is Missing (X), Arizona Raiders (A)
Muswell Hill ABC. One Spy Too Many (A), Your Cheatin' Heart (U). Sun: Rasputin—The Mad Monk (X), The Reptile (X)
Muswell Hill Odeon. Bunny Lake is Missing (X), David and Lisa (X). Sun: Blindfold (U), Bus Riley's Back in Town (A)
Neasden Ritz. One Spy Too Many (A), Your Cheatin' Heart (U). Sun: Rasputin—The Mad Monk (X), The Reptile (X)
Notting Hill Classic. Forever My Love (U). Fri only, 11.15 pm: The Wheelchair (U). Sun: Dr Strangelove (A)
Notting Hill Gaumont. Thunderball (A). Sun: Yesterday, Today and Tomorrow (X), Wives and Lovers (X)
Notting Hill Imperial Playhouse. Winnertou the Warrior (U), The Wild Westerners (U). Sun only: Man or Gun (A), Oklahoma Annie (U). Mon: Pirate Ship (A), Pale Arrow (A)
Old Kent Road ABC. Monster of Terror (X), The Haunted Palace (X). Sun: One Spy Too Many (A), Your Cheatin' Heart (U)
Old Kent Road Astoria. Thunderball (A). Sun: Bunny Lake is Missing (X), Arizona Raiders (A)
Oxford Street Cinephone. Men and Women (X)
Paddington Essoldo. Bandit of Zhobe (U), Ride Lonesome (U). Sun only: Attila the Hun (U), Gun Street (U). Mon: Suleiman the Conqueror (U), Motor Cycle Gang (U)
Palmers Green Queen's Hall. Thunderball (A). Sun: Blindfold (U), The Brass Bottle (U)
Park Royal Odeon. Bunny Lake is Missing (X), Arizona Raiders (A). Sun: Blindfold (U), Bus Riley's Back in Town (A)
Peckham Odeon. Thunderball (A). Sun: One Spy Too Many (A), Your Cheatin' Heart (U)
Penge Odeon. Thunderball (A). Sun: Bunny Lake is Missing (X), Arizona Raiders (A)
Piccadilly Jacey. The Gentle Art of Seduction (X)
Poplar Essoldo. One Spy Too Many (A), Your Cheatin' Heart (U). Sun: Rasputin—The Mad Monk (X), The Reptile (X)
Prard Street Classic. Goliath and the Vampires (X), Swords of Blood (A). Sun: Four for Texas (A), Hell is for Heroes (A)
Putney ABC. Monster of Terror (X), The Haunted Palace (X). Sun: One Spy Too Many (A), Your Cheatin' Heart (U)
Putney Globe. Une Femme Mariee (X), She Got What She Asked For (X). Sun: Genevieve (U), Dr in the House (U). Tues only: Pagliacci (A)
Putney Odeon. Thunderball (A). Sun: Bunny Lake is Missing (X), Arizona Raiders (A)
Queensbury Essoldo. House on Haunted Hill (X), Frankenstein 1970 (X). Sun: West Side Story (A)
Raynes Park Rialto. King Rat (A). Sun: Peyton Place (A)
Richmond ABC. Monster of Terror (X), The Haunted Palace (X). Sun: One Spy Too Many (A), Your Cheatin' Heart (U)
Richmond Gaumont. Une Femme Mariée (X). Sun: Thunderball (A)
Richmond Odeon. Thunderball (A). Sun: Bunny Lake is Missing (X), Nobody Waved Goodbye (A)
St Pancras Tolmer. Where the River Bends (U). Carry on Constable (U). Sun only: Comanche Station (U), Visa to Canton (U). Mon: The Ipcress File (A), We Shall See (A)
Shepherds Bush Essoldo. One Spy Too Many (A), Your Cheatin' Heart (U). Sun: Rasputin—The Mad Monk (X), The Reptile (X)
Shepherds Bush Odeon. Bunny Lake is Missing (X), Arizona Raiders (A). Sun: Blindfold (U), Bus Riley's Back in Town (A)
South Norwood Odeon. Thunderball (A). Sun: Bunny Lake is Missing (X), Arizona Raiders (A)
Southfields Plaza. To Trap a Spy (A), Square of Violence (A) Sun only: City of the Dead (X), Bed Without Breakfast (X). Mon: The Dam Busters (U), Carry Constable (U)
Southgate Odeon. Bunny Lake is Missing (X), Arizona Raiders (A). Sun: Blindfold (U), Bus Riley's Back in Town (A)
Stamford Hill Odeon. Bunny Lake is Missing (X), Arizona Raiders (A). Sun: Blindfold (U), Bus Riley's Back in Town (A)
Stepney Essoldo. Bandit of Zhobe (U), Ride Lonsome (U). Sun only: Geronimo (U), She Creatures (A). Mon: Revenge of Spartacus (U), Man from Bitter Ridge (U)
Stockwell Classic. The Hustler (X), Dowfall (A). Sun: Goliath and the Vampires (X), Swords of Blood (A)
Stoke Newington ABC. One Spy Too Many (A), Your Cheatin' Heart (U). Sun: Rasputin—The Mad Monk (X), The Reptile (X)
Stoke Newington Coliseum. Dracula (X), Bride of Dracula (X). Sun: Balboa (U), Incognito (U)
Stratford ABC. One Spy Too Many (A), Your Cheatin' Heart (U). Sun: Rasputin—The Mad Monk (X), The Reptile (X)
Streatham ABC. Monster of Terror (X), The Haunted Palace (X). Sun: One Spy Too Many (A), Your Cheatin' Heart (U)
Streatham Odeon. Licensed to Kill (A), The Testament of Dr Mabuse (A). Sun: Bunny Lake is Missing (X), Arizona Raiders (A)
Swiss Cottage Odeon. Thunderball (A). Sun, Mon and Wed: Blindfold (U). Tue only: The Royal Philharmonic Orchestra
Sydenham Granada. Thunderball (A)
Temple Fortune Odeon. Bunny Lake is Missing (X). Sun: Blindfold (U), The Wor Still Sings (U)
Thornton Heath Granada. Thunderball (A)
Tooting ABC. Monster of Terror (X), The Haunted Palace (X). Sun: One Spy Too Many (A), Your Cheatin' Heart (U)
Tooting Astoria. The Glory Guys (A), Heroes Island (A). Sun: Bunny Lake is Missing (X), Arizona Raiders (A)
Tooting Bec Classic. Voyage to the Bottom of the Sea (U), The Golden Age of Comedy (U). Sun: Citizen Kane (A), Kansas Raiders (A)
Tooting Granada. Thunderball (A). Wed only: Wrestling
Tottenham Court Road Berkeley. Secret Paris (X)
Tottenham Court Road Continentale. Home is Copacabana (U), The Housholder (U)
Tottenham Palace. Calamity Jane (U), Carry On Sergeant (U). Sun: Blindfold (U), Bus Riley's Back in Town (A)
Tottenham Florida. One Spy Too Many (A), Your Cheatin' Heart (U). Sun: Rasputin—The Mad Monk (X), The Reptile (X)
Upper Regent Street Cameo Poly. Questions on Saturday (U)
Upton Park ABC. One Spy Too Many (A), Your Cheatin' Heart (U). Sun: Rasputin—The Mad Monk (X), The Reptile (X)
Victoria Biograph. The New Interns (X)
Ride the Wild Surf (X). Sun only: Davy and Goliath (U), 1,001 Arabian Nights (U). Mon: The Victors (X), Soldiers in the Rain (U)
Victoria Cameo. The Train (U). Sun: The Servant (X)
Walham Green ABC. Bunny Lake is Missing (X), Arizona Raiders (A). Sun only: Voyage to the Bottom of the Sea (U), Battle on the Beach (U). Mon: Blindfold (U), Bus Riley's Back in Town (A)
Walthamstow Granada. Thunderball (A). Sun: Blindfold (U), Black Horse Canyon (U)
Wandsworth Road Granada. Thunderball (A). Mon and Wed only: Bingo
Waterloo Station Classic. To Kill a Mockingbird (A). Sun: Gentlemen Prefer Blondes (A)
Well Hall Odeon. Thunderball (A). Sun: Bunny Lake is Missing (X), Arizona Raiders (A)
Wembley ABC. One Spy Too Many (A), Your Cheatin' Heart (U). Sun: Rasputin—The Mad Monk (X), The Reptile (X)
Wembley Odeon. Bunny Lake is Missing (X), Arizona Raiders (A). Sun: Blindfold (U), Bus Riley's Back in Town (A)
Westbourne Grove International Film Theatre. Bale des Anges (A), Candide (X)
Westbourne Grove Odeon. Bunny Lake is Missing (X), Arizona Raiders (A). Sun: Blindfold (U), Bus Riley's Back in Town (A)
Whitehorse Lane Odeon. One Spy Too Many (A), Your Cheatin' Heart (U). Sun: Calamity Jane (U), Carry on Constable (U)
Wimbledon ABC. Monster of Terror (X), The Haunted Palace (X). Sun: One Spy Too Many (A), Your Cheatin' Heart (U)
Wimbledon Odeon. Thunderball (A). Sun: Bunny Lake is Missing (X), Arizona Raiders (A)
Wood Green Odeon. Bunny Lake is Missing (X), Arizona Raiders (A). Sun: Blindfold (U), Bus Riley's Back in Town (A)

CLUBS

National Film Theatre, Waterloo Bridge, South Bank, SE1 (WAT 3232). No smoking. **All foreign films sub-titled or with earphone commentary.**
Th 3 Mar: Time Without Pity, 6.15, 8.
F 4 Mar: Time Without Pity, 6.15, 8.
Sat 5 Mar: The Golden Coach, 4.0, 6.15, 8.30. Sun 6 Mar: The Gypsy and the Gentleman, 4.0, 6.15, 8.30. M 7 Mar: The Flying Scotsman, 6.15, 8.30. T 8 Mar: The Golden Coach, 6.15, 8.30. W 9 Mar: Bill Date, 6.15, 8.30
Starlight Cinema Club, May Fair Hotel, Berkeley Sq, W1 (MAY 7777). Th and Sat: Belle Starr, 8.0, 10.30. F: 10. only. F 4 Mar only: The Sky's the Limit, 8.50. Frozen Limits, 7.30. Sun 6 Mar, 4 days: Diary of a Chambermaid, 8.0, 10.3 Sun: 8.30

MUSIC

The ironies of London concert life have been neatly underlined by the affair of Herbert von Karajan, the New Philharmonia, and Verdi's *Requiem*, which caused a behind-the-scenes flutter last month. Ten days before booking opened, von Karajan's personal manager phoned with the news that the Austrian maestro would not, after all, be coming. His French TV schedules (as reported in *London Life*, he is filming performances of the major symphonies) were behindhand; he wanted a postponement. In terms of practical organisation, this meant a cancellation.

Since the *Requiem* is the Philharmonia's showpiece, and the concert was a star attraction, von Karajan's name was not the most popular around the Philharmonia office. Frantic telephoning produced a substitute: Rafael Frühbeck de Burgos, a young German-Spanish conductor who is the orchestra's special protégé, and who was coming for another concert anyway. The *Requiem*, with two changes of soloist, will go on as planned (Sunday, 13 March).

But the curious side-reaction to their distinguished guest's absence is that it will save the Philharmonia money. As scheduled, with von Karajan conducting, and seat prices rising to 5 guineas, they faced a full-house loss of more than £1,000. Now, with de Burgos at the helm and prices reduced by 40 per cent., they should break even.

The cause of this rather remarkable situation is the Festival Hall's subscription booking scheme, introduced last season. Under this, 1,200 seats per concert, two-fifths of the total, are available to customers booking for 10 events at 5s or 10s, half normal value. The GLC puts up another 5s or 10s in subsidy. Unfortunately the scheme, designed to spread audiences over less popular programmes as well as Tchaikovsky and Beethoven, takes no account of specially expensive occasions, like the von Karajan appearance. For this, a 1 guinea ticket would have cost the subscription customer 5s, the GLC another 5s and the Philharmonia the remaining 11s. De Burgos's conducting fee, less than half what von Karajan would have got, brings the economics back into perspective.

I hope the new London Orchestra Board, who will take over the subscription scheme next season, will have a good think about it. Subsidy for the arts is necessary and desirable. But when it offers an international event for the price of a packet of cigarettes, or a suburban cinema seat, values have got out of hand.

richard last

Jon Vickers as Parsifal and Amy Shuard as Kundry in Covent Garden's revival of Wagner's opera "Parsifal." Rudolf Kempe conducts.

OPERA

ROYAL OPERA HOUSE, Covent Garden, WC2 (COV 1066). Sat 5 Mar: Parsifal, Wagner (in German). Conductor: Kempe. Principals: Shuard, Vickers, Frick. 6.0
M 7 Mar: Iphigénie en Tauride, Gluck (in French). Conductor: Pritchard. Principals: Veasey, Bonhomme, Massard, Alberti. 7.30
T 8 Mar: Parsifal, Wagner (in German). Conductor: Kempe. Principals: Shuard, Vickers, Frick. 6.0

SADLER'S WELLS, Rosebery Avenue, EC1 (TER 1672). Th 3 Mar: Faust, Gounod. Conductor: Braithwaite. (Revival.) 7.30
F 4 Mar: La Bohème, Puccini. Conductor: Bernardi. 7.30
Sat 5 Mar: Faust, Gounod. Conductor: Braithwaite. 7.30
T 8 Mar: La Bohème, Puccini. Conductor: Bernardi. 7.30
W 9 Mar: Faust, Gounod. Conductod: Braithwaite. 7.30

CAMDEN TOWN HALL, Euston Road, NW1. T 8 and W 9 Mar: The Magic Theatre, A Country Doctor, The End of A World, Hans Werner Henze. English Chamber Orchestra. Conductor: Frederick Marshall. 7.30

BALLET

ROYAL OPERA HOUSE, Covent Garden, WC2 (COV 1066). F 4 Mar: Napoli Divertissement, Helsted and Paulli/Bournonville; Flower Festival at Genzano, Helsted/Bournonville; Monotones, Satie/Ashton; Card Game, Stravinsky/Cranko, Serenade, Tchaikosvky / Balanchine. Conductors: Lanchbery, Young. 7.30
W 9 Mar: Romeo and Juliet, Prokofiev/MacMillan. Conductor: Lanchbery. Principals: Fonteyn, Nureyev. 7.30

LEWISHAM TOWN HALL, Catford, SE6 (DUN 4343). Sat 5 Mar: Mendelssohn Variations, Vernon; Yesterday Afternoon Tomorrow, Bernstein/Arditti; Tzuika, Jora/Comissiona; Pajo's Circus, Armondola/Gregory. The Harlequin Ballet. Director: John Gregory. 7.30

RECITALS

ROYAL FESTIVAL HALL, Belvedere Road, SE1 (WAT 3191). Th 3 Mar: Schubert, Schumann. Fon Ts'ong (piano). 8.0
W 9 Mar: Distler, Bach, David. Arno Schönstedt (organ). 5.55

WIGMORE HALL, Wigmore Street, W1 (WEL 2141). Th 3 Mar: Donald Weekes (violin), Harold Lester (piano), 1.5. Goldberg Variations, Bach, Couperin. Aimée Van de Wiele (harpsichord). 7.30
F 4 Mar: Beethoven, Schubert, Brahms, Debussy, Schumann. Ruth Huggenberg (piano). 7.30
Sat 5 Mar: Purcell, Telemann, etc. Ilfe Wolf (soprano), Frans Bruggen (recorder), Walter Bergmann (harpsichord). 3.0. Haydn Piano Sonatas. Raymond Dudley (piano), 7.30. Sun 6 Mar: Sonatas by Haydn, Prokofiev, Schubert. André Tchaikovsky (piano). 3.0
M 7 Mar: Sven-Erik Bach, Greig, Beethoven, Schumann, Shostakovich. Inger Wikstrom (piano). 7.30
T 8 Mar: Mozart, Beethoven, Stravinsky, Schumann. Margaret Gulley (piano). 7.30
W 9 Mar: Brian Easdale. Claire Wormsley (soprano), Kenneth Bowen (tenor), Martin Best (tenor and guitar), Carl Pini (violin), Charles Tunnell ('cello), Percy Kelly (horn), Paul Hamburger (piano), Martin Neary (organ). 7.30

ST PANCRAS CHURCH, Euston Road, NW1. Th 3 Mar: Bach, Crunden-White, Reger. Brian Runnett (organ). 6.0

VICTORIA & ALBERT MUSEUM, South Kensington, SW7 (KEN 6371). Sun 6 Mar: Songs and trios, Handel, Haydn. Janet Baker (mezzo-soprano), Kenneth Sillito (violin), Raymond Keenlyside (violin), Bernard Richards ('cello), Raymond Leppard (harpsichord). 7.30

CONWAY HALL, Red Lion Square, Holborn, WC1 (CHA 8032). Sun 6 Mar: Arriaga, Shostakovich, Beethoven. English String Quartet. 6.30

HOLY TRINITY CHURCH, Brompton, SW7. M 7 Mar: Vaughan Williams, Kenneth Leighton, Durnflé. Robert Munns, Martin Neary, Sally Steen, Ian Partridge, John Heddle Nash. 8.0

ST MARGARET'S, Westminster, SW1. T 8 Mar: Ancient and modern sacred music. Roland Tatnell (alto), Colin Tilney (organ), John Buttrey (tenor), Maurice Bevan and Geoffrey Shaw (baritones). 6.30

FRENCH INSTITUTE, Queensberry Place, S Kensington, SW7 (KEN 6211). T 8 Mar: Germaine Fougier (contralto), Pierre Audon (piano). 8.15

BISHOPSGATE HALL, 230 Bishopsgate, EC2 (BIS 2254). T 8 Mar: Willison Trio. 1.5

GERMAN INSTITUTE, 51 Princes' Gate, Exhibition Road, SW7 (KEN 3648). T 8 Mar: Works by Telemann. Walter Bergmann (harpsichord), Mary Ryan (flute), Sylvia Cleaver (violin), Jennifer Ryan (viola da gamba), Anna Shuttleworth ('cello). 8.0

CONCERTS

ROYAL FESTIVAL HALL, Belvedere Road, SE1 (WAT 3191). F 4 Mar: St John Passion, Bach. Philomusica of London. Conductor: Martindale Sidwell. Soloists: Peter Pears (Evangelist), Thomas Hemsley (Christus), Ann Dowdall, Maureen Lehane, Robert Tear, John Shirley-Quirk, Barbara Hill (harpsichord), Roy Jesson (organ). 7.30
Sat 5 Mar: Mozart, Poulenc, Handel. English Chamber Orchestra, Schools' Choir of Girls. Conductor: David Willcocks. Soloists: Nicholas Curtis (tenor), Simon Preston (organ). 2.0. Rossini, Rachmaninov, Tchaikovsky. Royal Philharmonic. Conductor: Antonio de Almeida. Soloist: John Browning, piano. 8.0
Sun 6 Mar: Weber, Dvorak, Sibelius. London Philharmonic. Conductor: Paul Kletzki. Soloist: Radu Aldulescu ('cello. 7.30
M 7 Mar: Handel, Mozart, Bartok, Pergoles. Zurich Chamber Orchestra. Conductor: Edmond de Stouz. Soloists: Hephzibah Menuhin and Fou Ts'ong (two pianos). 8.0
W 8 Mar: Weber, Bennett, Tippett, Berlioz. London Philharmonic. Conductor: John Pritchard. Soloist: Idil Biret (piano). 8.0

ROYAL ALBERT HALL, Kensington, SW7 (KEN 8212). Th 3 Mar: A Tribute to Sir Henry Wood. Works by Gabrieli, Vivaldi, Vaughan Williams, Berlioz. Soloists and combined Orchestras of: Royal Academy of Music, Royal College of Music, Guildhall School of Music and Drama, Trinity College of Music. Conductor: George Hurst. 7.30
Sun 6 Mar: Mendelssohn, Rachmaninov, Debussy, Dvorak. Royal Philharmonic. Conductor: George Hurst. Soloist: John Lill (piano). 7.30

CAMDEN TOWN HALL, Euston Road, NW1. Th 3 Mar: Schubert, Vaughan Williams, Beethoven. The Dartington String Quartet. Soloists: Gerald English (tenor), Peter Croser (piano), Janet Hilton (clarinet), Martin Gatt (bassoon), James Brown (horn), Nigel Amhurst (double bass). 7.30

ST PANCRAS CHURCH, Euston Road, NW1. F 4 Mar: Bach. English Chamber Orchestra. Conductor: Paul Steinik. Soloists: Heather Harper, Janet Baker, Wilfred Brown, Neil Howlett. 8.0

FAIRFIELD HALL, Croydon (CRO 9291). Th 3 Mar: Woody Herman and his Orchestra. 6.45 and 9.0. Sat 5 Mar: Brahms. New Philharmonia. Conductor: Myers Foggin. Soloists: Ralph Holmes, Rohan de Saram, Iris Bourne, Robin Fairhurst. 7.45

CHURCH OF THE HOLY SEPULCHRE, Holborn Viaduct, EC1. Sat 5 Mar: Vaughan Williams, Haydn, Bach, Mozart, Cashmore. City of London Choir and Chamber Orchestra. Conductor: Donald Cashmore. Soloists: Eileen Poulter, Ian Partridge, John Birch (organ). 7.30

ODEON, Swiss Cottage (PRI 3424). T 8 Mar: Haydn, Strauss, Gover, Ravel. London Philharmonic. Conductors: Moshe Atzom, Gerald Gover. Soloists: Derek Wickens, Laura Sarti, John Shirley-Quirk. 8.0

ROYAL COLLEGE OF MUSIC, Prince Consort Road, SW7 (KEN 3643). T 8 Mar: Chamber Concert. Works by Janacek, Warlock. 7.30

GALLERIES

FIRST FIVE: 1 Bonnard (Royal Academy). 2 Jann Haworth (Robert Fraser). 3 Joe Tilson (New London). 4 Trova (Hanover). 5 Recent Aquisitions (National Portrait Gallery).

There are no firm answers to the question of the value of very large exhibitions such as the Bonnard show that we have just enjoyed. Visiting an exhibition as many times as possible does not guarantee increased pleasure.

The great Romantic Exhibition at the Tate was obviously one to be taken in generous wandering sweeps in the first place and to be examined in detail subsequently. It attempted a panoramic view of its subject and constant re-reading of the evidence on view seemed to me to be the whole point.

At the Tate Gallery alone since the war, Van Gogh, Mexican Art, Picasso, Monet, and recently Arshile Gorky have all had the quality, among others, of being treasure chests, invitations to immerse the mind and the spirit, however informative they may have been as well.

The first exhibition of Modern American Painting was revelatory in a more violent manner, providing a rich and perhaps indigestible shock that affected the material surface as well as the philosophical content of British art once and for all. The sheer dramatic size and scope of these exhibitions demanded reaction as much as reflection.

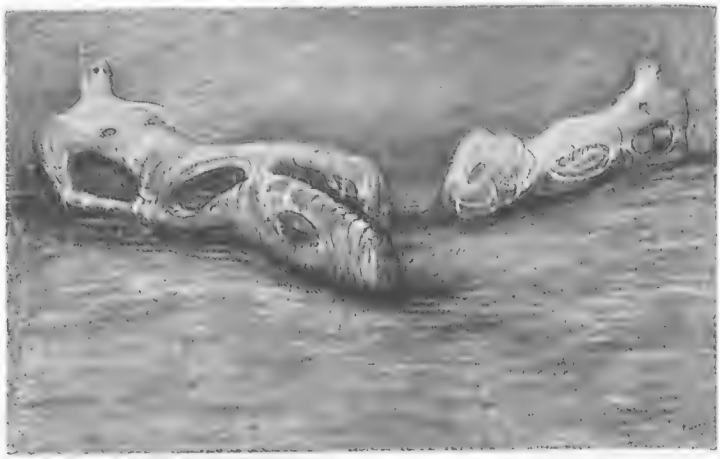
Single works grow in the mind and at their own pace. Rembrandt's *Brunswick Group*, for a month or two, and Leonardo's *Ginevre di Benci*, for a year or so on loan at the National Gallery, more than repaid one's constant attendance, held in the first place by the thought of their going away again. George Bernard Shaw spoke of the way in which the red cloak of Bacchus in Titian's *Bacchus and Ariadne* seemed to increase in richness and depth of colour while he was away from it and always shocked him when he saw it again in reality, delicate and roseate. These are Old Masters. Are there Modern works that have a similar effect? I certainly think so.

An obvious example in London is the Matisse collage in the Tate which radiates and spins between us and heaven with the magisterial assurance of a late Beethoven variation. Each of us collects our own.

I often wish that an exhibition could magically reappear six months later, but on the other side of the coin there must also be certain exhibitions, recollection of which arouses in the bosom of the beholder imminent risibility. What would we now make of Fifty Paintings for Fifty-one or The Unknown Political Prisoner or the Royal Academy Summer Show, 1953? Each of us to his own embarrassment.

keith sutton

Rowlandson at the Maas Gallery



Henry Moore at the Hamilton

Jann Haworth at Robert Fraser

Silvia Gosse at Tooth's

OPENING

AIA, 15 Lisle Street, WC2. GER 4846. Recent work by David Andrews, paintings, Norman Aspinall, sculpture, Noel Forster, paintings, and Anthony Pritchard, drawings. 10-30 March. M-F 11-6, Sat 11-4

MAXWELL ARNFIELD, ROBERT MEDLEY. Leicester, 4 Audley Square, S Audley Street, W1. MAY 1159. Arnfield – retrospective exhibition of tempera paintings. Medley – recent paintings and drawings. 10 March-2 April. M-F 10-5.30, Sat 10-1

PETER BEHAN. Roland Browse and Delbanco, 19 Cork Street, W1. REG 7894. Recent figurative oil paintings by young Irish expressionist. Also English Painting 1900-1950; including works by John, Sickert, William Nicholson, Spencer Gore, Hitchens, Ethel Walker, etc. 10 March-7 April. M-F 10-5.30, Sat 10-1

MICHAEL BUHLER. New Art Centre, 41 Sloane Street, SW1. BEL 5844. First one-man show of young RCA trained artist, who left there about Hockney-time; recent paintings, all figurative, some as large as 5 ft. x 5 ft. others down to 16 in. x 20 in. 9 March-2 April. M-F 10-6, Sat 10-1

COLNAGHI, 14 Old Bond Street, W1. HYD 1943. 18th century Italian prints. 8 March-1 April. M-F 10-5.30

PHILLIPPE JULIAN. Trafford, 119 Mount Street, W1. GRO 2021. Souvenirs de Russie: oils, watercolours and drawings from recent journeyings in Russia. 8 March-1 April. M-F 10-5.30, Sat 10-1

BRIAN KOETSER Gallery, 38 Duke Street, St. James's, SW1. WHI 6309. Exhibition of Dutch, Flemish, German and Italian Old Master paintings. 7 March until May. M-F 10-6, Sat 9.30-1

OSCAR KOKOSCHKA. Marlborough Fine Arts, 39 Old Bond Street, W1. MAY 5161. Exhibition in celebration and honour of Kokoschka's 80th birthday. Early and recent works, portraits, watercolours and drawings, including designs for the production of *The Magic Flute*. 3 March-8 April. M-F 10-5, Sat 10-12

MOLTON, 44 S Molton Street, W1. MAY 2482. Cornucopia 1966: paintings and gouaches by artists associated with the gallery. 7 March-31 March. M-F 10-6, Sat 10-1

CURRENT SHOWS

ELIZABETH ALLEN. Crane Kalman, 178 Brompton Road, SW3. KNI 7566. At 82 having her first exhibition of Patchwork Pictures. Until 12 March. Daily 10-7, Sat 10-1, 2-4

AXIOM GALLERY, 79 Duke Street, W1. HYD 6646. First exhibition of new gallery; artists and work suggest a style of cool optical response, paintings, constructions and sculpture. Present show includes John Ernest, Michael Kidner and Malcolm Hughes. Until 12 March. Daily 10-6, Sat 10-1

M BALDWIN, V NEWSOME. Grabowski, 84 Sloane Avenue, SW3. KEN 1868. Recent sculptures and drawings. Until 25 March. Daily 10-6

BONNARD, Royal Academy, Burlington House, Piccadilly, W1. REG 7981. Major retrospective exhibition. Until Sun 13 March. M-Sat 10-6, W 10-8, Sun 10-6. Adm. 10s. Sun 5s, season ticket £1

LOUIS LE BROQUY. Gimpels Fils, 50 South Molton Street, W1. MAY 3720. Recent paintings and watercolours. Until 26 March. M-F 10-5, Sat 10-1

ALFRED BROD, 36 Sackville Street, Piccadilly, W1. REG 7883. Exhibition of Old Master paintings. Until 5 March. Daily 10-5.30

ROBERT COSTELLO, CYRIL MANN, ROGER WARREN. Alwin, 56 Brook Street, W1. MAY 1811. Costelloe – recent ceramics: Mann and Warren – recent oil paintings. Until 29 March. M-F 9.30-6, Sat 9.30-1

PAUL DELVAUX, FREDERICO MORONI. Piccadilly, 16a Cork Street, W1. MAY 2875. Delvaux; Surrealist drawings. Moroni; figurative drawings. Until 12 March. M-F 10-6, Sat 10-1

ANTHONY GREEN. Rowan, 25a Lowndes Street, SW1. BEL 3490. Second one-man exhibition; recent oil paintings on board, quite large narrative figurative works in which himself and family appear. Until 24 March. M-F 10-6, Sat 10-1

HAMILTON, 8 St. George Street, Hanover Square, W1. HYD 3196. Sculpture and sculptors drawings; house artists and some new ones. Until 12 March. M-F 10-6, Sat 10-1

JANN HAWORTH. Robert Fraser, 69 Duke Street, W1. MAY 7196. First one-man show of brilliant young American artist, trained at Slade: a world of her own, made from kapok, peopled by disturbingly familiar familiars. (See *London Life*, 12 Feb.) Until 19 March. M-F 10-5.30, Sat 11-1

KASMIN, 118 New Bond Street, W1. MAY 2821. Mixed show of small American paintings. Until 26 March. M-F 10-5. Sat 10-1

MAAS GALLERY. 15a Clifford Street, New Bond Street, W1. REG 2302. Early English watercolours. Special exhibition including works by J Devoto, Inigo Jones, P Sandby, T Rowlandson, J Constable, J Martin, D Cox and E Lear. Until 18 March. M-F 10-5, Sat 10-12

O HANA, 13 Carlos Place, W1. GRO 1562. Paintings from stock. Through March. M-F 9-6, Sat 9.30-1

GASTON PRUNIER and **HENRY SOMM.** Anthony D'Offay, 6 Virgo Street, W1. REG 5568. Drawings. Until 12 March. M-F 10-6, Sat 10-1

ALAN REYNOLDS and **KUPKA.** Redfern, 20 Cork Street, W1. REG 1732. Recent paintings and gouaches. Until 25 March. M-F 10-6, Sat 10-1

LAURENCE SCARFE. Curwen, 1 Coreville Place, W1. MUS 1459. New Lithographs. Until 2 April. M-F 10-5, Th 10-7, Sat 10-1

GEORGE STUBBS and **BEN MARSHALL.** Arthur Ackermann, 3 Old Bond Street, W1. HYD 3288. Exhibition in aid of the National Society for Cancer Relief of 6 paintings by Stubbs and 9 by Marshall from the Durdans Collection lent by Lord Irwin. Until 26 March. M-F 10-5.30, Sat 10-1

TIEPOLO. Hallsborough Gallery, 143 New Bond Street, W1. GRO 1923. Six Tiepolo frescoes from the Palazzo Porto, Vicenza. Until 15 March. M-F 10-5.30, Sat 10-12.30

JOE TILSON, COLIN LANCELEY. Marlborough New London, 17-18 Old Bond Street, W1. MAY 5161. Tilson; Columns, ziggurats, reliefs in wood, metals and paints; recent developments of familiar and fresh imagery. Lanceley; first showing of wooden painted sculptures of Alice in Wonderland-like fantasy. Until 18 March. M-F 10-5, Sat 10-1

TOOTH'S, 31 Bruton Street, W1. GRO 6741. British Painting 1900-1950. Artists include Mathew Smith, Augustus John, Stanley Spencer, Sickert and Innes. Until 12 March. M-F 9.30-5.30, Sat 9.30-1

TROVA. Hanover, 32a St George Street, W1. MAY 0296. Recent sculptures, series based on Falling Man. Until 1 April. M-F 10-5.30, Sat 10-1

ROBERT WALLS. Drian, 5/7 Porchester Place, W2. PAD 9473. Second one-man exhibition, recent oils of landscapes, portraits and still life. Until 19 March. Daily 10-6

PERMANENT EXHIBITIONS

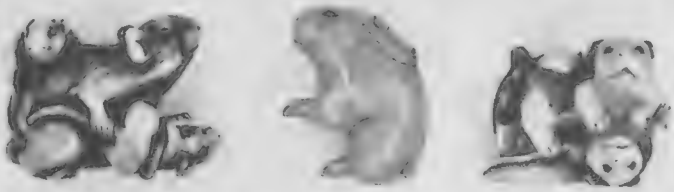
BRITISH MUSEUM, Great Russell Street, WC1. MUS 1555. Masterpieces of the Print Room: State of Asia on the eve of European invasion. Daily 10-5, Sun 2.30-6

NATIONAL GALLERY, Trafalgar Square, WC2. WHI 7618. Permanent collection of Old Masters, possibly the most comprehensive in the world. Recent acquisitions and pictures rehung after cleaning include Cézanne's *Bathers* and Uccello's *Rout of San Romano.* M-Sat 10-6, Sun 2-6. Adm. free

NATIONAL PORTRAIT GALLERY. 2 St Martin's Place, WC2. WHI 8511. Exhibition of Acquisitions during 1965. Free. M-F 10-5, Sat 10-6, Sun 2-6

TATE GALLERY, Millbank, SW1. TAT 4444. Permanent collection of British paintings and sculpture and Foreign modern art. Recent acquisitions include B Cohen, Paul Jenkins, Dubuffet and a Thomas Erma. M-Sat 10-6, Sun 2-6

VICTORIA & ALBERT MUSEUM, South Kensington, SW7. KEN 6371. Raphael: Special exhibition of restored and cleaned cartoons; also Victorian Book Illustration exhibition in Galleries 70-74. All galleries open free daily 10-6, Sun 2.30-6



Top: An oil painting of the interior of a Dutch cathedral with a grave-digger preparing a tomb, painted by Daniel de Blieck in 1653. It is sent for sale by Cecil Woodham-Smith and could fetch well over £500. Above: Three Japanese netsuke that look like the china animals collected by children today. They are, left to right, a rat family at play, a hare, and two piebald puppies.

SALEROOMS

FRI 4 MARCH
Pictures by Old Masters at Christie's. 11 am. This sale includes a fine painting of the interior of a Dutch cathedral by Daniel de Blieck sent for sale by Cecil Woodham-Smith
English and Continental furniture, rugs and carpets and works of art at Sotheby's. 11 am
Antique and modern furniture and household effects at Phillips, Son & Neale's Marylebone auction-rooms. 10 am
Wholesale and general stamps at Harmer Rooke's. 11 am and 2 pm

MON 7 MARCH
Chinese provincial ceramics, Oriental porcelain, hardstones and works of art at Christie's. 11 am
A fine collection of Japanese works of art at Sotheby's. 11 am, continuing Tues and Wed. There are some beautiful netsuke in this sale
Arms and armour at Sotheby's. 1 am. This sale includes many pieces of armour and arms from the Tower of London including a three-foot-long cast iron cannon

TUES 8 MARCH
Icons, miniatures and objects of art at Christie's. 11 am
English and Continental furniture, porcelain and works of art, Eastern carpets and rugs at Phillips, Son & Neale's. 11 am
Ceramics and works of art at Puttick & Simpson's. 11 am
Household furniture and effects at Bonham's Old Chelsea Galleries. 11 am

WED 9 MARCH
Old Master Paintings at Sotheby's. 11 am
Rare important books belonging to Cmdr Clare Vyner removed from Studley Royal, Yorkshire, at Christie's. 11 am
Antiques at the Motcomb Galleries. 11 am and 2.30 pm
China, glass, porcelain and silver at Bonham's. 11 am

THURS 10 MARCH
English and Continental furniture, objects of art, Eastern rugs and carpets at Christie's. 11 am
English and Continental silver and plate at Sotheby's. 11 am
Paintings by Old and Modern Masters at Bonham's. 11 am
Antique and Modern furniture at Bonham's. 11 am

ADDRESSES & VIEWING DAYS
Bonham & Sons Ltd, Montpelier Galleries, Montpelier Street, SW7 (KNI 9161) – three days before sale
Christie, Manson & Woods Ltd, 8 King Street, SW1 (TRA 9060) – three days before sale
Harmer Rooke & Co Ltd, 2 Arundel Street, WC2 (TEM 7941) – two days before sale
Motcomb Galleries, 19 Motcombe Street, SW1 (BEL 3636) – two days before sale
Phillips, Son & Neale Ltd, 7 Blenheim Street, W1 (GRO 8541) – two days before sale
Sotheby & Co, 24 New Bond Street, W1 (HYD 7242) – two days before sale

penny haworth

HYPOCHONDRIAC HAGIOGRAPHERS HAUNT their favourite Peter Evans' Eating House, live longer, look younger, because they eat better, drink cheaper than rival TV personalities. As one best-selling populariser of pornographic historical documents said recently: "I owe my youthful looks and vitality to the fact that I discovered this good English food and dependable wines at encouraging prices in time." You too can enjoy Food With Style at – 65 Kings Road, SW3, SLO 2810; 1 Kingly Street, W1, REG 7460; 78 Kensington High Street, W8, WES 8282; 225 Brompton Road, SW3, KEN 8578; 115 Finchley Road, NW3, PRI 4990; 60 Fleet Street, EC4, FLE 4996; Midmoor House, Kew Road, Richmond, RIChmond 1165.

LA RÉCOLTE
Restaurant Français
67, Duke Street
Grosvenor Square,
London W.1.
TEL: MAY 7988
Open 12 to 2.30 and 7 to 11.30. Closed Sundays
Easy Parking
Les Patrons—I. & A. Misan

Lorenzo & Mino's
LA DOLCE VITA
10 FRITH STREET, W.1
GERrard 2774
Dinner—Dancing Nightly until 1.30 *a.m.* · *Sundays* 12.30 *a.m.*
Diners' and American Express members welcome

the Coronet
continental discotheque
DANCING NIGHTLY
8 p.m.
3 Circus Road, N.W.8
Tel: PRI 7479 after 7 p.m

DOLPHIN SQUARE RESTAURANT
Now open daily from 7.30 a.m. to midnight Fully licensed Bar
Tel: VIC 3800
Under new management
Luxuriously re-decorated
EMPIRE (CATERING) CO.

LEONI'S
'QUO VADIS'
SOHO'S MOST FAMOUS RESTAURANT
Personal attention of Peppino Leoni
- UNIQUE AND INTIMATE ATMOSPHERE
- INTERNATIONAL CUISINE
- ITALIAN SPECIALITIES
- PRIVATE BANQUETING ROOMS

LUNCHEON from 12.15 p.m. DINNER from 6.15 p.m.
SUNDAY DINNER ONLY from 6.45 p.m.
LEONI RECOMMENDS
26/29 Dean Street, Soho, W1. Reservations: GERrard 9585/4809

Conversation Piece...

(about holidays or weekends)

Jane: The trouble with you is you don't take enough exercise.

Edward: The trouble with **you** is you need a holiday—in any case when do I have **time** to take any exercise?

Jane: Well we **could** combine my holiday by the sea and golf for you—that is if you could get away from work.

Edward: Of course I could get away, but you know I've always been against separate holidays...

Jane: Don't be silly dear, we could go to the Cooden Beach Hotel. They have an arrangement with the Cooden Beach Golf Club which adjoins the Hotel and the green fees are inclusive with the terms, except for Saturday and Sunday when the Hotel pays a proportion. They have a lovely heated swimming pool and we can play tennis too.

Edward: Sounds perfectly splendid, after all we do get some lovely days in England. I'll write today for a brochure and terms, what did you say the address was?

Jane: Don't bother darling . . I've already written to Angus Shields the Managing Director.

COODEN BEACH HOTEL
Cooden, Sussex
Tel Cooden 2281

RESTAURANTS

Franco Lagattolla and Mario Cassandro, proprietors of La Terrazza: ". . . possibly the best Italian food in town" (see opposite page).

First, a statement of intent: To write about eating as though it bore no relation to the rest of my London life would serve no purpose. Only gormandisers have nothing else to do: some of us, though, have jobs to keep, strength to maintain, shows to see, trains to catch, girls to woo.

I don't reckon to breakfast at, say Claridge's – only at the best place between my flat and Hampstead tube station. (It happens to be a Hungarian pastrycook's called Louis, where the croissants come warm and practically palpitating from the oven, at 1s 6d a time, with butter.)

Lunch is the most temperamental meal I know. Some heavy working afternoons sail better on a sea of wine (few are better for the purpose than the White Tower's rough red house wine at 22s 6d a full carafe). Austere thoughts require more austere nourishing – say, Cranks Salad Table in Carnaby Street, where four different raw salads at 3s 6d, and a scalding cup of coffee at 1s 3d will stimulate – something.

I take tea very seriously indeed. Chintzy old Browns Hotel, for instance, seduces Americans and impressionable young ladies. For the lighter French repast, Patisserie Valerie in Old Compton Street serves the most delectable pastries I know east of Harrods.

Dinner in London is a problem I haven't solved yet – who has! Before theatre the situation is almost impossible, if you want to relax and digest. Afterwards, too many attractive places close too early unless you're keen to dance as well. Characteristically, and a trifle lazily (this *is* eating out for the practical) I choose the Cellier du Midi in Church Row, Hampstead, run by a bunch of French boys who seem scarcely old enough to have left the Sorbonne. I'm not sure about some of their sauces, but when I took Brigid Brophy there (and she's a rigid vegetarian) Henri-Alex Saux, the manager, told me the chef would rustle up something special, the kind of thing he does regularly for a friend.

Are you sure he can do it, I asked. Oh yes, said Henri-Alex. You see, the chef is my brother.

It's this kind of thing that inspires confidence, and the Cellier is homely enough (bring your own wine) to make entertaining an informal pleasure.

So much for practice. Now for some principles.

I shall test restaurants pseudonymously wherever I still can. Black mark for a sloppy or uncaring service, of course. Later I shall return to a place in full official regalia, getting down the details, gossiping, and so on: two black marks if I get extra attention contrasting with my earlier visit.

I don't reckon to swap expertise over bottles of wine. If the house stuff is OK, then good. If not, I will suggest a reliable red or white wine from their own list.

There are two kinds of restaurant: for talking in, and for eavesdropping in. I shall list both categories, with examples. I'll tell you whom I eat with, if it's worth recording (by thunder, Brigid, I've done it already!); I'll report on whom I see, where, with (or without) whom.

Above all, it will be a *pragmatic* restaurant column, not just for eaters with nothing else to do, but for shoppers or museum-goers who have the inner man and woman to sustain and cherish and would prefer to do that at their geographical convenience.

Suggestions? Of course they're welcome, and I'll test-eat pretty well everywhere. But don't expect me always to agree about *your* favourites. André Simon summed it all up once, long ago, when he said: "The best restaurant in town is the one where they know you best."

arthur pottersman

Introducing a new forthrigh idiosyncratic column by Arthu Pottersman

ANDALUCIA, 80 Heath Stre **NW3 (HAM 4111).** Open every d lunch 12-3; dinner 6-12. I'm sure what this restaurant's repu tion depends on – except, perha misty memories of its Bohem coffee-bar past, when the Mexi Ambassador was said to tra over from Belgravia for the *pae* In fact the eating here is b described as erratic Spanish, the whole the hors d'oeuvres not good, though the fried ca mares (7s 6d) are worth sampli The onion soup (3s 6d) and minestrone (3s) are definitely recommended. I haven't yet tes the *gazpacho Andaluz* (4s 6 more news of that when weather gets warmer. Main dis include a number of remarka Continental items. I prefer Spanish specialities: *paella Vale ciana* (12s 6d); and the *parill de pescado* (15s 6d) which is oft very good indeed, but (I wa you) also very garlicky. This i dish of squid, turbot, prawns, m sels – all grilled – and lobster bream, both fried. No accompa ment needed but the mixed (a garlicked!) salad. Sweets: pea Melba (4s 6d) is adequate; *cass* with hot chocolate sauce (4s may be too much for some palat Just drinkable coffee 1s 6d. Ve pleasant Spanish wine: Laguni Red (14s. bottle only). I also lik the Spanish mineral water – whi indicates something about meal – tangy, unsour Mondariz, a hefty bottle. Service notes: first floor gets the guitarist and noisier atmosphere. The seco floor lacks a second waiter m than anything – the one poor f low tries hard, but he can't enough. Average bill for tw £3 10s

ASHOKA INDIAN RESTAURAN 22 Cranbourn Street, WC2 (TE 5936). Pleasant and comfortab Indian restaurant, open every d from noon to midnight, and ser ing at any time. Their set lun (main dish and sweet) is 7s 6d; s dinner (soup, main dish, swee 11s 6d. More adventurously chicken curries, including a ve good and quite scorching *vindalo* cost round 7s 6d. Lamb curri including a very good and mi *korma* (with extra spices and yo hourt) around 6s 6d. *Biryanis* a *palaos* 6s to 9s. Encouraging varie of condiments. Excellent lage Helpful attentive waiters. Bill f two large men: about £2

BROWNS HOTEL, entrances Albemarle and Dover Streets, W **(HYD 6020).** Tea served in th lounge 4-6 every day, at 6s 6d head – up from 6s just before la Christmas. Utterly draughtpro armchairs, swift waiters, dain sandwiches, brown-bread-an butter-and-jam, slightly heav English-style cakes and eclairs an lashings of tea. Very English tea drinkers. Americans love it. N much to overhear. Taxi situatio after tea: often hopeless

CELLIER DU MIDI, 28 Churc Row, NW3 **(HAM 9998).** Monday t Saturday, dinners only 6.30-1 This French cellar restaurant ha an ever-growing, much-deserve reputation. Judging from the con versations that waft cheerily ove manger-like partitions eaters wi come from Chelsea and beyond fo the merry ministrations of che Jean-Michel Saux, manager Henri Alex, his brother, and a much bearded band of waiters. Bookin essential – sometimes two days o more in advance, though the often seem to have a quiete moment around 10 pm. My taster

favourite hors d'oeuvres: *terrine* (4s 6d); *pousse Bedaine* (cream cheese, saffrons, pimentos, merest hint of garlic, 4s); *ratatouille* (4s 6d). The *soupe de poissons* (3s 6d) is delicious but rather garlicked. Entrées include an excellent *pot-au-feu* (10s 6d); and *veau de la Chevalière* (veal in sour cream, wine and onion sauce, 14s 6d). I must warn that the *cassoulet* (15s) has been much too salty. Vegetables are extra, but often a green salad suffices. The sweets are first-rate: my taster's favourite goodies: *crême brulée* (4s 6d) and *figures au pastis* (5s 6d), which have the great merit of being sweet but not sickly. *Café filtre* (1s 6d) is good. I particularly commend their initiative in introducing infusions of tea, such as camomile – my insomniac taster wishes more restaurants did that for dinner. Bring your own wine, or send out for a good Beaune (about 20s a bottle). Average bill for two (not including wine): £2 12s

CHEZ SOLANGE, 35 Cranbourn Street, WC2 **(TEM 0542/5886).** Sound French cooking – Len Deighton says it's the best bourgeoise cuisine in London. Open Monday to Saturday 12-3 and 5.30-12. There's very little elbow-room, especially upstairs, and rather dull business conversations don't really compensate for that. The nice, very feminine band of waitresses manage to combine charm with efficiency. Recommended: *hors d'oeuvres variés* (7s 6d), *Choux fleurs en salade* (4s 6d), *potage de legumes* (3s 6d). I am told the scampi (four styles, all 13s 6d) have been enjoyed often. The *coq-au-vin* fills you, and they are proud of that (13s 6d). *Cote de veau grillé* (11s 6d) is also good. Vegetables are extra, but once again salad often suffices. Among the sweets, *meringue Chantilly* (lots of lovely cream, 6s 6d) and the *omelette confiture* (5s 6d) both contrive to be light, too. Coffee (2s) is undistinguished. Some good wines around £1 a bottle. Essential to book. Average bill: £4.

CRANKS SALAD TABLE, 22 Carnaby Street, W1 (yes, *the* Carnaby Street) **(GER 9431).** The main restaurant does coffee from 10 am, salads 11.30-8.30. Round the corner in Ganton Street there's an "overflow" Cranks for self-service salads 11.30-3, and farmhouse teas 3.30-5. Cranks are only open Monday to Friday, I'm sorry to say. Austere seating (plain uncushioned wood) to match the food, but friendly girls in blue serve with smiles. Not cheap: to work through throat-prickling fresh vegetable soup (2s 6d), selection of four raw salads (3s 6d), jacket potato and butter (1s 9d), fruit salad (utterly fresh 4s) and coffee (1s 3d) comes to 13s. A healthful meal: all compost-grown, no artificial fertilisers. The blackcurrant and yoghourt drink is lovely and refreshing and 3s 3d. Making it more your money's worth, unobtrusive piped classical music, and plenty of nubile young ladies keeping their figures trim on raw cabbage and peanuts

LA TERRAZZA, 19 Romilly Street, W1 **(GER 3334, 8991).** Just possibly the best Italian food in town. They seem to have shed the "Trattoria" description – prices left that far behind a while ago – but there's still a severe shortage of elbow room in some corners, and the striped-tee-shirted waiters can be careless as well as carefree. Open every day 12-3 and 6-12. Best to book. *Carta del giorno* varies, but pasta in thick bean soup (4s) and *pollo sorpresa* (rolled and stuffed chicken breast, 15s 6d) make excellent and regular eating. I have also enjoyed octopus in a rich sauce (12s 6d) and the chicken livers on risotto (12s 6d). Jonathan Clowes, the literary agent, speaks highly of the trout (12s 6d). Best sweets, Zabaglione (5s 6d) and the "secret recipe" pancake Terrazzino (3s 6d). Italian wines: red – Valpolicella Bolla, 22s 6d and 12s; white – Lacrima Christi, 23s 6d and 12s 6d. Average bill for two: £4 5s to £4 15s. Good eavesdropping. I once overheard a chap advising the Boulting Brothers on a film deal: "You play it from strength and I'll play it from guile, and between us we'll finish the job."

LOUIS' HUNGARIAN PATISSERIE, 32 Heath Street, NW3 **(HAM 9908).** Tea room open every day 9.30-6.30. On noisy and bustling Saturday and Sunday afternoons expect to wait 10 minutes for a table. Splendid croissants and butter (1s 6d). Delicious cakes and pastries, eclairs, marzipan potatoes, fruit pie from 1s to 1s 6d. Strong Continental coffee, black or white, 1s a cup. Tea is 1s 6d a two-cup pot. Efficient service

PATISSERIE VALERIE, 44 Old Compton Street, W1 **(GER 3466).** Tea room open Monday to Saturday 10-7. Sandwiches at 1s 6d to 2s are good value. Especially light and delectable are the French pastries at 1s, or 1s 6d made with fresh cream. Tea and coffee both 1s. Friendly service, quiet, regular clientele. They accept luncheon vouchers

THE GARDEN, 9 Henrietta Street, WC2 **(COV 0088).** A very new restaurant, right in the middle of Covent Garden – and with a really good selection of vegetables fresh from the lorry to match. Walk through the door, past the "quick lunch counter," to the bar – where the barman puts ice in everything, even tomato juice, so watch him. Down the steps to a cellar whose carpet resembles Bassett's Liquorice Allsorts 1948-style. All this is despite, or because of, David Hicks. But please don't be put off. The chairs are comfortable, the lighting both good and easy on the eyes. Ah, yes – food! Country vegetable soup is fine; so are most of the house *pâtés*, served with raw vegetables – this can be very filling indeed (10s 6d). But, warns my taster, there was too much herb in the duck *pâté*; and the *taramosalata* (made from soft cods' roes) was so heavily garlicked as to draw comment for the rest of the afternoon *and* evening. There is some mock-English cooking: veal and mushroom pancake (13s 6d); pork stuffed with prunes (11s 6d); lamb Shrewsbury (a kind of sweet and sour sauce with cutlets, 13s 6d). I think, however, these are a waste of time. I recommend here a plain grill – steak (17s 6d, 19s 6d), large lamb chop (13s 6d) or pork chop (14s 6d) – which is expensive but worth while. And as many of the first-rate *fresh* fresh vegetables, from 3s, as you can manage. Sweets include a tasty apple pie. There are some good cheeses, too. Coffee is often very poor, and complaints met with rather casual shrugging-off. There's a good red carafe wine at 18s. A media-ridden restaurant – not surprisingly, with Fleet Street down the road, Rediffusion round the corner, and Odhams and Newnes all about. One recent lunchtime I observed three magazine editors (including one I was lunching), eight or nine TV and newspaper journalists, and at least one woman's editor

THE ROUND HOUSE, 1 Garrick Street, WC2 **(TEM 2022).** Monday to Friday, 11.30-3 and 5.30-11. A pub in the heart of theatreland (as the saying goes). Actors do drop in, publishers too. It has a gin-palace exterior and intimate innards – as intimate as a pub can be – which can be slightly disconcerting if you're not expecting it. I like their rump and sirloin steaks, 6-oz (7s 6d) or 8-oz (9s). The 6-oz fillet steak seems a bit pricey at 9s. Gammon steak is a good seven-bobs' worth. Scampi have been spoken highly of (6s). Selection of vegetables, all 1s. It's low on sweets, inevitably, but the pineapple or banana fritter is enjoyable (1s 6d). Wines and beers are on tap, if you see what I mean. Cona coffee is 9d and 1s. Gaelic coffee is 4s. They are always very friendly

WHEELERS, 19 Old Compton Street, W1 **(GER 7611).** Fish only, of course. I've been lunching and dining here for years with never a let-down. Better book for the restaurant, open Monday to Saturday 12.30-2.30 and 6-10.45. Oyster bar (cold food only) times: 11.30-3 and 5.30-11. You can eat here jolly well for £1 a head – potted shrimps (4s 6d), *moules marinières* (8s 6d) and a glass of Chablis (4s. 6d.) plus 2s 6d cover charge which includes as much bread-and-butter and coffee as you want. I find the soles best with fruit: Pommery, with apple (15s 6d); Veronique, with grapes (15s 6d); even Capri, with bananas (16s 6d). Kingsley Amis once muttered at my Sole Egyptienne (17s 6d), served on sliced aubergine: "It tastes of tea," which seems to sum that up. Trout Grenobloise, with strips of smoked salmon (12s 6d) is delicious. Excellent cheeseboard (3s 6d). House wines: Chablis 4s 6d a glass or 18s a bottle. Hock slightly better, 5s a glass, 19s a bottle. Both are adequate. Average bill for two: £3 to £5, as you please. I've seen Ingrid Bergman there, dozens of journalists, several writers; publishers love it, as do all businessmen

WHITE TOWER, 1 Percy Street, W1 **(MUS 8141).** Highly luxurious Greek eating. Diplomats, writers, film people love it. Better book – open Monday to Saturday 12.45-3 and 6.45-10.30. I've enjoyed everything one time or another from the warm and efficient service to the intoxicating wine. They have the knack of serving deliciously unfilling hors d'oeuvres – *taramosalata (pâté* based on smoked cod's roe) 7s 6d; fish salad Bouboulina (turbot trimmings, celeriac) 10s 6d; aubergine Imam Bayeldi 7s 6d; *potage avgolemono* (chicken broth, new laid eggs, lemon juice) 5s 6d – that urge you on to the main dishes (21s to 25s); *moussaka, pilaff,* specially stuffed roast duckling (order when booking). The *kebab* is sometimes of fish – most unusual and gratifying. My favourite sweets are the very good and sometimes exotic fresh fruit salad (8s 6d) and *loukmades* with honey (7s 6d). Turkish coffee (2s 6d) is a must. Wine: the rough red house wine 22s 6d full carafe, 11s 6d half. Average bill for two: £5 to £6. Eavesdropping hardly possible, but usually somebody to look at

N.B.: Most "average bills for two" include a couple of cocktails

Les Patrons Mario Lappon Luigi Buosi

Le Boudoir

RESTAURANT
HAUTE CUISINE FRANÇAISE

LUNCH FROM 12-2.30
DINNER FROM 6.30-11.30
CLOSED SUNDAY
257 FULHAM RD., LONDON, S.W.3 Reservations FLA: 9449/6945

Lunch noon – 3pm
Dinner 7pm – 3am
Music by the Frank Holder Trio
Kensitas Italian delicacies by master chefs
GATTOPARDO
Closed Sunday
WEL 4689/4649
29a James St W1

BLUE DOLPHIN
KEBAB & STEAK HOUSE
Traditional Greek dishes and wines. Bouzouki background music. FULLY LICENSED.
Open Monday to Saturday from noon to midnight
Sunday 6 pm to midnight
40, GOODGE STREET, W.1.
MUS 4874

THE WHITE HOUSE RESTAURANT
"Undoubtedly one of the finest restaurants in London"
ALBANY STREET, N.W.1
Tel: EUSTON 1200
12-3.30 6-11.30 Closed Sunday

The Alcove Restaurant
"Charming decor, good food and service"—John Baker White
Lunches 12-3. Dinner 6.30-11.30
Closed Sunday. Parties up to 50
Kensington High Street. Western: 1443
(Opposite Royal Garden Hotel)

THE STABLE
Open for Lunch
and Dinner from 6.30 onwards
DANCING
From 10.30 p.m. till 2.30 a.m.
(Closed on Sunday)
123 Cromwell Road,
London, S.W.7
(Opposite West London Air Terminal)
Reservations: FRObisher 1203-2558

"All the well-known curries are available . . . (besides) classical dishes not obtainable elsewhere" – Whats on in London

the GANGES restaurant
40 Gerrard St., London W.1 (off Wardour St.)
Reservation: GERard 0284
open till midnight

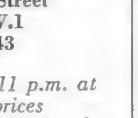
recommended by London Life, Tatler and The Diners club magazine, Whats on in London, Diplomatist.

DANCING TO DISCOTHEQUE
Dinner, Supper or Breakfast
Drinks at Pub Prices
No Parking Problems
fanny's bistro
51 Maddox Street, W.1
OPEN 7.30 - 3 a.m.
BOOKINGS - MAY 6214

A prestige Night Club you can afford
THE BLUE ANGEL
14 Berkeley Street
London, W.1
MAY 1443
★
Quiet Bar until 11 p.m. at reasonable prices
dining, dancing to 2 bands until 4 a.m.
excellent Cabaret at 1 a.m.
★
Members must be partnered
★
Membership 3 gns. by personal application

Greek music every night to dance to

ELYSEE
restaurant
Lunch:— noon–3 p.m. (not Sundays)
Dinner:— 6–midnight (including Sundays)
13 Percy Street, W.1 Mus: 4804

KISMET RESTAURANT

FAMOUS PAKISTANI AND INDIAN CURRY DISHES.
FULLY LICENSED Open noon till midnight
60 TOTTENHAM CRT. ROAD, W.1. MUS 0382

NIGHT LIFE

DISCOTHEQUES

BIRDLAND, 4 Duke of York Street, SW1 (TRA 1801). 8 pm-4 am. Membership: 4 guineas a year men, 2 guineas ladies. Entrance fee: men 7s 6d.; ladies, Mon to Thurs free, Fri to Sun 7s 6d. Full restaurant specialising in Caribbean dishes. Dinner approx 23s plus wine. *Entertainment:* Special American guest artists and groups perform once monthly. Dancing to discs

BLACKSHEEP, 5 Whitehorse Street, W1 (GRO 3277). 7 pm-3 am every night except Sun. Membership: 2 guineas a year men. Cover charge 14s including first drink. Grill room. Food approx £1 a head plus wine, whisky 3s 6d, wines from £1. Service charge 10 per cent. Licensed till 3 am. *Entertainment:* Dancing to discs

CROMWELLIAN, 3 Cromwell Road, SW7 (KNI 7258). 8 pm-2.30 am. Annual membership 3 guineas, entrance 7s 6d members, 12s 6d guests. Small grills menu about £1 a head plus drinks (average club prices). *Entertainment:* Several groups, discothèque, casino

DOLLY'S, 57 Jermyn Street, SW1 (GRO 5927). 10.30 pm-4 am. Closed Sunday. Annual membership 5 guineas. No entrance fee. Cover charge 1 guinea, includes first drink. Whisky, sold by miniature, 10s. Wines 36s. Steaks, salads and Danish specialities 12s 6d. Special breakfast from 3 am

DOWNSTAIRS, May Fair Hotel, Berkeley Street, W1 (MAY 7777). 10.30 pm-2.30 am. No membership. Entrance 10s (Sat £1). Includes free snacks, sandwiches, etc. Double whisky 7s, gin 6s 6d, champagne £2 5s. *Entertainment:* 3 bands

EARL'S CAVE, 97 Earls Court Road, W8 (FRO 1999). 8 pm-1 am. Closed Mon. Membership 21s men, 10s ladies per year. Entrance: weekend guests, 7s 6d men, 6s ladies. Members 5s men, 4s ladies. Less during the week. Licensed till midnight. Sandwiches served. Drinks: Scotch 2s 6d. Tue: Free wine between 8.30 and 9.30 pm. Wed: Drinks at half-price till 10 pm. *Entertainment:* Boule, 2s 6d min. £1 max, blackjack 5s. min. £5 max. Discothèque dancing

FANNY'S BISTRO, 51 Maddox Street, W1 (MAY 6214). 7.30 pm till 3 pm. Non-membership cover charge 2s 6d. After 10.30 pm minimum charge 1 guinea which includes light supper dish and 4 drinks. Full *à la carte* dinner menu. Drinks at pub prices. *Entertainment:* Discothèque dancing

FLAMINGO, 33/37 Wardour Street, W1 (GER 1549). Closed Mon. 8-11 pm Tues, disc session. 7.30-11.30 Wed, big name band session. 8-11 Thur, disc session. 7.30-11.30 and midnight to 5 am Fri, band session and usually US star. 7.30-11.30, midnight-6 am, Sat, band session. 3-6 pm and 4.30-11 pm Sun, band session. Membership (incl in first visit) 7s 6d early session, 15s late session. Entrance 5s early session, 10s late session (more if big name). Tues, Thur record sessions at 3s 6d. Unlicensed

SADDLE ROOM, 7 Hamilton Place, W1 (GRO 4834). 10 pm to 5 am except Sunday. Membership £1 2s 6d (membership temporarily closed). Entrance and first drink £1, subsequent drinks 3s 6d. Short grills menu about 15s to £1 a head. *Entertainment:* Discothèque, dancing, 2 fruit machines

WHISKY-A-GOGO, 33/37 Wardour Street, W1 (GER 7676). 8 pm-3 am. Membership 21s men, 10s 6d ladies for 6 months. Male students 1 guinea annually. Entrance: Mon to Fri: Ladies free, Mon, Wed and Thurs. Men free. 7s 6d weekends. Food: Barbecue. Drinks at normal pub prices. Meals will shortly be served. *Entertainment:* Roulette, dice, blackjack, Bank of Las Vegas. Stakes vary from 2s 6d to £5. Discs, live groups. Weekend cabaret. Every Sat: special buses for members to Finchley, Golders Green, Stamford Hill at 12.45 and 1.45 am

SPECTACULARS & CABARETS

ALLEGRO, Bury Street, St. James's, SW1 (WHI 6767). 8.30 pm-2.30 am. Dinner £2 7s 6d. *Entertainment:* Cabaret 12.30 am. Dancing to 3 bands, cabaret, Chester Harriot

ASTOR, Berkeley Square, W1 (GRO 2366). 10 pm-4 am. Closed Sunday. One-hour cabaret, 1 am. Annual membership 1 guinea. No entrance fee but minimum food charge £1 1s. Whisky and gin 5s a measure. *Entertainment:* Two bands, cabaret till 5 Mar; Linda Saxone, Maurice French and Joy, The Gibsons. From 7 Mar: Sandra Browne, The Konyots, Dene Raymond

BLUE ANGEL, 14 Berkeley Street, W1 (MAY 1443). Bar opens 6.30 pm, restaurant-cabaret room opens 10 pm, cabaret at 1 am. Annual membership 3 guineas, cover charge 5s a head after 11 pm. Short grills menu about 25s a head. Drinks at saloon bar prices with slight increase after 11 pm. *Entertainment:* Cabaret at 1 am. Till 5 Mar: Los Valldemosa, Electra, Ian Hamilton, Tim Connor. Dancing to two bands from 10.15. Gambling: blackjack and roulette, stakes 2s 6d to £5. No hostesses, members must be partnered

JACK OF CLUBS, 10 Brewer Street, W1 (GER 6811). 9 pm to 3.30 am. Closed Sundays. Cabaret at 1 am. *A la carte* menu only, approx £2 per head including cover charge. Service charge 12½ per cent. Wines from £1. Whisky 24s quarter bottle. Dancing from 10 pm to 3.15 am to 2 bands. Licensed till 3 am

L'HIRONDELLE, Swallow Street, Piccadilly, W1 (REG 0362). 6 pm-4 am; 12-3 pm lunch. Shows at 2 pm, 10.30 pm, 1.30 am. Three-course dinner, dance, show. 55s (Sat £3). Wine about £2-£2 10s; whisky 4s 6d a measure. *Entertainment:* Floor-show, two bands, hostesses. Currently, Jimmy Justice

OMAR KHAYYAM, 50 Cannon Street, EC4 (CIT 2660 and 7363). Midday to 3 pm and 6 pm to 2 am. No membership fee. *A la carte* menu about £2 per head, plus wines. Service charge 10 per cent. Whisky, sold by miniature, 8s 6d. Middle Eastern and Continental menu with selection of 30 to 35 *hors d'oeuvres.* *Entertainment:* Dancing 8 pm to 2 am. Cabaret and belly dancing at 9.30 pm and 12. No parking problems in the City at night

ROOM AT THE TOP, High Road, Ilford, Essex (above Harrison Gibsons) (ILF 5588), 8 pm-2.30 am. Closed Sun and Mon. Bar open till 2 am. Tues-Fri, four-course dinner and dancing 35s. Sat, 39s 6d. Coffee 2s extra. *Entertainment:* Cabaret, dancing to resident group

SHOWBOAT, Lyons' Corner House, Trafalgar Square, WC2 (WHI 2781). 8.30 pm to 1 am. Closed Sun. Lavish floor-show at 10.30 to 11.40 pm. No membership, cover or admission charge, 3-course dinner 37s 6d per head plus wines. Dancing from 8.30 pm to 10.30 pm and 11.40 pm to 1 am. Currently appearing: Davy Kaye, Raphel and his Model

YOUNG'S, 13/15 West Street, WC2 (TEM 2322). Ground floor midday till midnight daily, midday till 1 pm Sun. Dancing floor 8 pm to 2 am, excluding Sun. Prices: ground floor 15s *table d'hôte* and from 15s *à la carte.* Dancing floor 30s minimum per head for dinner and dancing. Drinks: Whisky 3s 6d, wines from £1. *Entertainment:* Dancing to 4-piece band, starting at 8 pm. Cabaret Mon-Fri 10 pm and 11.30 pm, Sat 10 pm, 11.30 pm and 1 am

GAMING

LE CERCLE, 5 Hamilton Place, W1 (GRO 5050). Open 10 pm. Membership by introduction only. 15 guineas entrance fee. Overseas membership half these amounts. Blackjack, roulette, chemin de fer and backgammon. Minimum about 10s. Bar and restaurant

CHARLIE CHESTER CASINO, 12 Archer Street, W1 (GER 7045). Open 24 hours. Membership 1 guinea a year. 10s session charge. Blackjack, Las Vegas, dice, pontoon and roulette. Limits 2s 6d and £100. Buffet provided

COLONY, Berkeley Square, W1 (MAY 1657). Open for medium-priced lunch midday to 3 pm. Gaming starts at 2 pm and closes when play ends. Membership, 1 guineas a year. American roulette, blackjack, craps. Stakes vary from 2s to £100. Licensed restaurant. *à la carte* menu approximately £3 a head plus wine. Orchestra. Dancing from 9 pm till 3 am. Licensed till 3 am

CURZON HOUSE, 20-23 Curzon Street, W1 (HYD 3581). All round the clock. Membership compulsory and very exclusive. 10 guineas a year. Prospective members vetted before joining. Bridge, blackjack, chemin de fer, gin rummy, kalooki, poker, roulette and baccarat. Limits vary. Good restaurant

GOLDEN NUGGET, 32 Shaftesbury Avenue, W1 (REG 6211). 2 pm till the last member leaves. Membership 21s a year. Blackjack, kalooki, dice, chemin de fer, poker, roulette, baccarat and pontoon. Limits vary but average about 2s 6d to £50. Restaurant and also a licensed bar

MAZURKA, 4 Denham Street, W1 (GER 3547). Gambling 9 pm until last game ends. Annual membership 10s 6d. Blackjack, chemin de fer, poker and roulette. Minimum stake 5s, maximum £1. There is no restaurant but sandwiches are provided at the bar. Normal licensing hours

NEW MARBLE ARCH, 5 Edgware Road, W2 (PAD 5853). Open from 10 pm till play ends. Membership 1 guinea a year. Chemin de fer, blackjack, poker, kalooki, bridge. Stakes vary from 2s 6d to £100. Food and drink free to members

THE NIGHTINGALE, 28 Berkeley Square, W1 (GRO 1633). Midday until the end of play (usually 6 am). Membership 10 guineas a year. Overseas and country membership 5 guineas. Kalooki, bridge and stud poker. Stakes go high. First-class cuisine in Ian's Room downstairs or brought to the table. Fully licensed until 3 am

OLYMPIC CASINO, 79 Queensway, W2 (BAY 2163). Gaming starts 5 pm. Membership 2 guineas a year. Baccarat, blackjack, chemin de fer, American and French roulette, dice, poker. Stakes vary. Never go below 5s on roulette and can go very high. Bar in the restaurant but only soft drinks in the casino. Coffee, sandwiches served in the casino. Champagne buffet for members Tue and Fri

QUENTS, 22 Hill Street, W1 (HYD 7766). 6.30 pm onwards. Inclusive membership 2 guineas a year. Baccarat, roulette, blackjack, craps. Billiard room. Minimum stakes vary from game to game, 5s-£2. Bar and restaurant

DINNER & DANCE

AMBIANCE, 1 Queensway, W2 (BAY 0990). Mon, Tues, Wed, 10 pm-1.30 am. Thurs, Fri, Sat, 10 pm-3 am. Restaurant 7.30 pm-1 am. Dinner for 2 £4-£5. Dancing to Les Flambeaux festival-winning Trinidad Steel Band. Resident folk-singer Leonore Drewry sings in restaurant all evening

BLAISE'S, 121 Queen's Gate, SW7 (KEN 6228). Opens 9 pm-2.30 am. Membership 2 guineas. Mon-Thurs entrance free to members until 11 pm. Fri 10s. Sat 10s 6d girls; 12s 6d men. All alcoholic drinks 3s. Food, *à la carte* about £1 per head. Discs, a different live group every night. Roulette 2s 6d min. Blackjack 5s. Chauffeuse available to drive well-known members home

CHANTICLEER, Roebuck House, Palace Street, SW1 (VIC 5695). 7.30 pm-12.30 am (not Sun). Cover charge 5s. Dinner approx 30s a head plus wine. Three-piece band and belly dancer

CHINA GARDEN, 66 Brewer Street, W1 (GER 6500 and 8189). Midday-3 pm; 6 pm-1 am. Closed Sun. *A la carte* dinner approx 30s a head plus wine. Whisky and gin 3s 6d single measure. Cover charge 5s a head for dinner. No service charge. Dancing to records from 8 pm to 1 am. Licensed till 1 am

CLAUDE'S ROOM, THE ONE-O-ONE, 101 Edgware Road, W2 (AMB 2913). Dinner 9.30-2 am followed by breakfast 2-3.30 am. Licensed to 3.30 am with dancing to Claude Collier and his Music 9.30-2.30 am. Dinner between £2 and £3, whisky 4s. Large wine list, no service charge but cover charge 5s (after 11 pm, 10s 6d if not dining).

LA DOLCE VITA, 10 Frith Street, W1 (GER 3814). Midday-3 pm; 6 pm-1.30 am. Sun till 12.30 am. La Taverna closed Mon. *A la carte* dinner in the restaurant £1 minimum. Dinner dancing in La Taverna 32s 6d; Sat 35s. *Entertainment:* Guitar, accordion music and Neapolitan singer in the main restaurant. Dancing nightly except Mon in Taverna

DORCHESTER, Park Lane, W1 (MAY 8888). The Terrace Room 12.30 pm-3 pm; 8.30 pm-1.30 am. Closed Sun. *A la carte* only £4-£5 including wine. Whisky from 3s 9d. Service charge 10 per cent. Cover charge 2s 6d. *Entertainment:* Albert Marland's Music and The Keith Silver's Group from 8.30 pm-1.30 am. Licence to 1.30 am. The Grill Room: Midday-3 pm; 6.30 pm-midnight. Whisky from 3s 9d. Service charge 10 per cent. Cover charge 2s 6d. Licence to midnight

GATTOPARDO, 29a James Street, W1 (WEL 4689). Midday-3 pm lunch approx 30s a head including wine. 7 pm-3 am dinner approx 50s a head including cover charge and wine. Closed Sun. No service charge. Dancing till 3 am to Frank Holder's music. Licensed till 3 am

TIBERIO, 22 Queen Street, W1 (MAY 3561). Midday-3 pm lunch. 7 pm-3 am dinner. *A la carte* approx £3 per head plus wine. Cover charge 2s 6d. No service charge. Dancing till 3 am to Olavo Vas and his Group. Licensed till 3 am

VINES, 52 Grosvenor Street, W1 (MAY 1197). Midday-3 pm lunch, cover charge 1s 6d. Set 4-course lunch 18s 6d. Bar open from 6 pm-11 pm. Dinner from 7.30 pm-midnight. Cover charge 2s 6d. Food *à la carte* approx 50s a head plus wine. Membership 2 guineas. Music for dancing

RESTAURANT SEBASTIAN, 36 High Street, Wimbledon, SW19 (WIM 6773). Open 7 days a week. Lunch, noon-3 pm. Dinner, 6.30 pm till last meal ends. Last order for meals 11.30 pm, but you must enter restaurant before 11 pm. Cover charge 2s. Approximate prices: Dinner 35s to £2 a head including wine. No service charge. Wines from £1 to 65s for a château bottle Margaux. Dancing every evening except Sunday from 8 pm to 11.30 pm to 3-piece band

Henry "Red" Allen, the New York trumpet player touring this country, is at the Jazz Show's Jazz Club, 100 Oxford Street, on 6 March

BOOKS

FIRST FIVE: 1 The Hounds of Hell by Jean Lartéguy. 2 Penelope at War by Oriana Fallaci. 3 Dreams of a Summer Night by George Barker. 4 Hall of Mirrors by John Rowan Wilson. 5 Signal Catastrophe by Patrick Macrory.

The Book Society's choice for March is a novel about a legal battle in the medical profession by John Rowan Wilson called *Hall of Mirrors*, and published by Collins on 7 March. "I'm not really a bookish man," says Dr Rowan Wilson, who has been a surgeon, adviser to a drug house, journalist and editor of a medical magazine. "I like to write novels and, of course, I'm delighted if they sell well, but I really don't feel I'm a literary sort of person. I know doctors and journalists and businessmen and so on, not really other writers. Some writers make a great mistake in exclusively talking to other writers – it gets very ingrown.

"What really cheers me is to go to America, where I think they have a healthier attitude towards fiction. There it's something ordinary people can get a great big belt out of. They don't sell more books in proportion to the population, but whenever you walk into a bookshop and say 'How's fiction?' they always say 'Terrific.'

"Of course, one is never entirely satisfied with a book, but I like *Hall of Mirrors* as much as anything I have done. I have tried for the first time to write about the more Olympian reaches of medicine.

'It is about the struggle, in a sense, between the conservative and the radical in medicine and how the whole situation is larger than human beings can wholly cope with. In the book neither the pioneer nor the establishment is strong enough to stand up to cross-examination."

The panel of the Book Society, which consists of two critics, an author and Mr Gordon Grimley, echo Dr Rowan Wilson's feeling that a novel must be not too pretentious, not particularly intellectual, "readable – and re-readable, a story of sufficient calibre to appeal to the intelligent, middlebrow reader," says Mr Grimley. With their first choice, they do not want to pioneer. On average 70 per cent. of their members order their first choice – and it carries considerable weight with the book shop buyers. But the last first novel they recommended as first choice was Stan Barstow's *A Kind of Loving* in 1960.

Mr Grimley's comments: "We lack nowadays story-tellers of sufficient quality to replace Maugham, Bennett and company. We look for books with a potentially wide appeal, perhaps with a specialised basis, and for both men and women – it is difficult to recommend books with a strong feminist accent. Writers like Beckett are too much in-writers for us."

carole d'albiac

John Rowan Wilson, journalist and novelist, whose "Hall of Mirrors" is Book Society Choice for March.

Oriana Fallaci, Italian reporter of women's helplessness in "The Useless Sex," has her first novel, "Penelope at War," published by Joseph this week.

NOVELS

PENELOPE AT WAR by Oriana Fallaci. Penelope is a 26-year-old Italian writer, war is in New York where she falls in love with, and refuses to understand, a charming, tormented photographer whom everyone else loves too. A first novel from the observant, biting author of *The Useless Sex*. Michael Joseph, 10 Mar. 25s

THE HOUNDS OF HELL by Jean Lartéguy. Called *Les Chimères Noires* in France, where it has been a best-seller. Events in the Congo, the mishandling and exploiting of African affairs: the story of three men, Colonel La Ronciere, a French soldier; Thomas Fonts, a political agent, and Karl Kreis, a German ex-legionary, and of two women, one a believer in white Africa, the other on the trail of true love. Deutsch. Mar 10. 30s

I KNOW WHAT I'M DOING by Hans Koningsberger. Another European girl hits New York, this time from England. Her defences too are undermined, by a man much older than herself whom she calls "The Client." Her story is told in the first person by the author, who was born in Amsterdam and has lived in America for 15 years. Cassell, 10 Mar. 30s

IN THE COUNTRY by John Branfield. Mike Wick is a painter who lives in Cornwall supported and surrounded by his wife. He escapes from the ingrown and stifling marriage into the arms of a young girl bent on escaping her conventional background. Eyre and Spottiswoode, 10 Mar, 25s

THE SAILOR WHO FELL FROM GRACE WITH THE SEA by Yukio Mishima. A small boy watches his mother make love to a sailor through a peephole – he hero worships the sailor. But when the sailor leaves the sea and becomes his mother's fiancé, hero worship turns to hatred and he draws up an indictment with his gang. Secker and Warburg, 7 Mar, 21s

HOME AT DUSK by Elisabeth Singer. Marie Franchot is a Southern French grandmother who moves to ultra-modern New York to be with her son and career-mad daughter-in-law. She is haunted by memories. Hodder and Stoughton, 7 Mar, 16s

FLESH WOUNDS by David Holbrook. A 19-year-old is wounded after two weeks' fighting in Normandy. A description of the simple fear of war and the difficulties of adapting to peace in 1945. Methuen, 10 Mar, 25s

THRILLERS

MURDER – LONDON / SOUTH AFRICA by John Creasey. Another story of Roger West of the Yard: a VIP disappears, there is a prison shooting, and he goes to South Africa in search of industrial diamond smugglers. Hodder and Stoughton, 7 Mar, 16s

THE CRACK IN THE TEACUP by Michael Gilbert. A young solicitor conducts a campaign against racketeering in a town on the South coast. Hodder and Stoughton, 7 Mar. 18s

POETRY

DREAMS OF A SUMMER NIGHT by George Barker. His first collection of poems since 1962 – long awaited. Faber, 10 Mar, 18s

THE RETURN OF ARTHUR by Martyn Skinner. First complete version of his satirical epic about the return of King Arthur to a technological, post-Orwellian England. Chapman and Hall, 10 Mar, 45s

THEATRE

IN VARIOUS DIRECTIONS by Tyrone Guthrie. Portraits, tributes, discussions of theatre past and present, television, dominant directors and aging actors, photographs from some of the author's productions. Michael Joseph, 10 Mar, 35s

BIOGRAPHY & HISTORY

MEMBER FOR MEXICO, a biography of Weetman Pearson, first Viscount Cowdray, by Desmond Young. He was a Liberal MP but he was in Mexico so often that they called him "Member for Mexico." He was accused of taking more money out of Mexico than anyone since Cortés. But he built a grand canal, the harbour of Vera Cruz, a railway. From 1917 he was President of the Air Board, one of the creators of the Air Force. Cassell, 10 Mar, 36s

UNPERSONED. THE FALL OF NIKITA SERGEYEVITCH KRUSCHEV by Martin Page and David Burg. The reasons for Kruschev's disappearance from public life on 15 October, 1964, his widespread unpopularity, the methods of his fall, the new leaders. Chapman and Hall, 10 Mar, 25s

SIGNAL CATASTROPHE by Patrick Macrory. The Afghan War of 1839 culminating in the retreat from Kabul in 1842. The British dug themselves in with their imported foxhounds and their wine; the Afghans hated them; their leaders were incompetent; 1,600 British and Indian troops were killed – but there was heroism as well as cowardice. Book Society Alterative Choice. Hodder and Stoughton, 7 Mar, 42s

THE MOUNTBATTENS by Alden Hatch. The story of the family, of German origin, who have attained fame and eminence here: Prince Louis of Battenberg, Lord Louis Mountbatten, Prince Philip, W H Allen, 7 Mar, 50s

THE NAZI SEIZURE OF POWER by William Sheridan Allen. Detailed description of what actually took place in a German town given the fictitious name of "Thalburg," but a real town, from 19[illegible] to 1935. Eyre and Spottiswoode, 10 Mar, 30s

CURRENT AFFAIRS

YOUTH IN ACTION by David Wainwright. The author was commissioned by the Duke of Edinburgh's Award Scheme to write an analysis on the tenth anniversary of the scheme. Hutchinson, 7 Mar, 15s

PAPERBACKS

THE LOUVRE by Germain Bazin. 336 plates, 96 in colour, chosen and with comments by the Conservateur-en-Chef of the Louvre. Thames and Hudson, 7 Mar, 21s

MARGARET IRWIN WEEK from Pan Books. Four historical novels will be published on 4 Mar, each at 5s: *The Gay Galliard*, the story of Mary Stuart and Bothwell; *The Proud Servant*, the story of the first Marquis of Montrose; *The Stranger Prince*, the story of Rupert of the Rhine; *Royal Flush*, the story of Minette, sister of Charles II

DISCS

In spite of what Radio London may say to the contrary, those middle-aged among us who care to dig through any week's single releases may find a surprisingly large number of records to their taste.

To coin a phrase which I offer to *Juke Box Jury* free of charge, these discs are too good for the charts; more accurately, they are too old-fashioned, or jazz-influenced.

For instance, already this year there has been a stunning version of *Walk In the Black Forest* by a honey of an American cabaret singer now living in this country, Salena Jones. It had television exposure on *Thank Your Lucky Stars* and *Five O'Clock Club* – and might conceivably have been a hit had not it so quickly followed Jankowski's original.

Just occasionally, of course, these discs manage to make the charts. Stan Getz's *Desifinado* got in the Top Ten. Barbra Streisand's *Second Hand Rose* also has a style.

But perhaps because the people who buy this sort of disc generally prefer to get them cheaper by the dozen on LP's, there isn't much confidence in the recording companies' promotion. They are almost more teenage-orientated than *Ready, Steady, Go!*, and week after week prefer to turn out appallingly balanced discs by hopelessly unknown groups than take a chance on someone of genuine quality.

There's at least one candidate of this sort in London at the moment – Blossom Dearie. She made two guest appearances on television last time she played at Annie's Room, but is otherwise unknown. Her records are almost unobtainable in this country.

Blossom Dearie (it's her *real* name, and she gets bored being asked about it) is a silky-haired blonde of around 30 who sings mostly with a small flute-like voice reminiscent of Rose Murphy – but great. At present she is bewitching audiences at Ronnie Scott's club with a perfectly chosen repertoire of jazz standards and unfamiliar ballads. Accompanying herself on the piano, she has the extraordinary and rare ability (Ray Charles has it, too) to make the piano sound exactly right for each song – but curiously detached, as if played by somebody else. Although her range isn't great, she makes a virtue of her simplicity.

Above all, her singing has charm. And there is one number – a Country and Western called *Wallflower Lonely, Cornflower Blue* – which friends are trying to persuade EMI or Decca to record. She sings and plays it with beauty and delicacy. It could make another *Desifinado*.

leonard levesley

RECORD REVIEW by GEORGIE FAME

Just back from a ski-ing holiday in Austria, Lancashire-born Georgie Fame admits that he hasn't yet made any immediate plans for the future. But he has just cut a new LP with the Blue Flames, which he declares is "just great," and he is now looking for some scintillating material for a new single. Let's hope it won't be too long before he makes the charts again. Following the great success of his Scandinavian tour in 1965, he is very optimistic about the visit he is planning for later this year. But Georgie's biggest ambition has yet to be fulfilled: he wants to go to the States: "If only as a tourist," he says.

The Magnificent Moodies. The Moody Blues. (LK 4711). I'll Go Crazy. Something You Got. Go Now! Can't Nobody Love You? I Don't Mind. I've Got a Dream. Let Me Go. Stop! Thank You, Baby. It Ain't Necessarily So. True Story. Bye Bye Bird
Presentation slick. Harmonies blend well

Otis Blue. Otis Redding (ATL 5041). Ole Man Trouble. Respect. Change Gonna Come. Down in the Valley. Loving You Too Long. Shake. My Girl. Wonderful World. Rock Me, Baby. Satisfaction. You Don't Miss Your Water
Lots of feeling, soul and power. Like Booker T with voice

The Sue Story. (HAC 8239). I Can't Stand It. Mockingbird. That's How Heartaches Are Made. I've Got a Woman. I Know. It's Gonna Work Out Fine. Stick Shift. She Put the Hurt on Me. A Fool in Love. Itchy Feeling. Don't Start Me Talking. Vengeance
All the artists on this disc are great. Everything from Ike and Tina Turner to Joe McGriff

Soul Dressing. Booker T & the MGs (ATL 5027). Soul Dressing. Tic-tac-toe. Big Train. Jelly Bread. Aw' Mercy. Outrage. Night Owl Walk. Chinese Checkers. Home Grown. Mercy, Mercy. Plum-Nellie. Can't Be Still
Real roots. Rhythm and blues in a more basic form but the organ gives it a contemporary sound.

I Feel the Spirit. Prince Buster (BBLP 802). I Feel the Spirit. Madness. Don't Make Me Cry. They Got to Come. All Alone. Soul of Africa. Wash Your Troubles Away. Jealous. Black Head Chinaman. Beggars Are No Choosers. Run Man, Run. Just You
It's a lot of beautiful sounds

Hitsville USA. Tamala Motown Hits (TML 11019). Stop In the Name of Love. It's the Same Old Song. Pretty Little Baby. Nowhere to Run. OOO Baby Baby. When I'm Gone. Since I Lost My Baby. Shotgun. Shake and Fingerpop. I Can't Help Myself. I'll Keep Holding On. I'll Be Doggone. It's Growing. Nothing But Heartaches. Kiss Me, Baby. You've Been in Love Too Long
This really represents Tamala-Motown. Most things they do are beautiful. On this, each track is a gem

Baby, I'm Yours. Barbara Lewis (ATL 5042). Baby, I'm Yours. My Heart Went Do Da Dat. Come Home. Think a Little Sugar. If You Love Her. Stop That Girl. Puppy Love. Hello Stranger. Someday We're Gonna Love Again. Snap Your Fingers. How Can I Say Goodbye. Straighten Up Your Heart.
Beautiful, like silk. Her version of Snap Your Fingers *really swings*

This is Jackie De Shannon. Jackie De Shannon (LBY 3063). What the World Needs Now is Love. Take Me Away. Summertime. Am I Making It Hard on You? Go On Your Way. After Last Night. A Lifetime of Loneliness. Take Me Tonight. Hellos and Goodbyes. I'm Gonna Be Strong. Don't Let the Sun Catch You Crying. I Remember the Boy.
Listen especially to What the World Needs Now is Love. *This girl has a lot of talent*

TELEVISION

Caswell Bligh, millionaire ogre, smiler with the knife, and father figure of ITV's *The Power Game* is pontificating to his waspish son, Kenneth. "I always used to tell your mother everything I did – business or personal – every day."

Says Kenneth, wearily: "That may account for her early death."

A Spanish policeman in another top ITV series, *The Rat Catchers*, protests to his chief about working in ignorance. Captain Morales replies silkily: "But I have never observed you performing your duties in any other manner, *Teniente*, however well informed you have been."

Such razor-blade repartee is typical of what an old guard producer, who hates it, has labelled The New Nastiness in television. Raymond Bowers, an Australian ex-journalist, is responsible for both the examples quoted.

Some writers are beginning to explore the possibilities of getting paid for being rude. Bowers, who has been polishing the form for 10 years, remains both pioneer and master. He discovered the trick while hoofing in vaudeville for Australian gold miners, during school holidays.

"They were surprisingly polite and tolerant," he recalls, "but it was obvious that a lot of the programme – polite chatter, nice songs – was boring the pants off them. My plays have always been about people who are apt to talk honestly to each other. It is, quite simply, a flight from boredom."

Bowers learned his trade by writing, directing and acting in the Australian theatre. It has given him a realistic approach: "The theatrical climate was different over there; either you brought the money in or you closed."

Directors and producers welcome the chance to work with him, for that reason. He has been associated with many successes, from *The Plane Makers* to his present ventures, and much of their impact springs from his scripts.

"As a writer, sympathy bores me," he says. "Sympathetic characters are the backbone of drama, granted, but all the memorable characters aren't David Copperfields. One thinks of Fagin, the Artful Dodger, Bill Sykes."

Not that Bowers is obsessed with what he calls honesty. At the moment, his semantic flick-knife is being whetted by writing assignments as far away as Dubrovnik, for *The Rat Catchers*. But he admits: "If the trend goes the other way, then I expect my characters will just start to be sweet to each other."

peter magnus

Mai Zetterling (above) stars with Paul Scofield in Strindberg's "Dance of Death," the first o three big dramas from ATV, to be transmitted on Monday 7 March at 9.40 pm. The other in the series are "Nelson" by Terence Rattigan and "Ivanov" by Chekhov.

WEEKEND VIEWING

SATURDAY 5 MARCH

Grandstand. Racing from Newbury, Rugby League international test match (England v France), moto-cross from Leighton, near Frome, swimming (South of Scotland v Northern Counties) including one of Scotland's finest swimmers, Bobby McGregor. BBC-1

The start of a new story in four parts in the adventure series *Dr Who*, starring Jackie Lane playing the part of Dodo, a new friend for the Doctor. First episode is called *Dr Who and the Ark* and also includes a new space monster described as "a strange reptilian." BBC-1

Evening Western. *High Lonesome*, starring John Barrymore Junior. BBC-1

Eurovision Song Contest from Luxembourg. Britain's entry called "A Man Without Love" is sung by Kenneth McKellar. Lyrics by Peter Callander and music by Cyril Ornadel. BBC-1

Moment of Truth is the afternoon film which stars Michele Morgan and Jean Gabin. A doctor-husband and an actress-wife, apparently happily married for 10 years, discover they have been unfaithful to each other. BBC-2

Whicker's World. Alan Whicker, who has been on board the *Andes* to the Canaries, Madeira and Sierra Leone, finds out why people go cruising. BBC-2

Sibelius Ballet. *King Kristiern II* is a film version of the first ballet set to music by Sibelius. BBC-2

Adult Education programme called *Les Trois Coups*, starring Katherine Anouilh (daughter of Jean Anouilh), is a play based on the rehearsals of a professional repertory company for *Madame Sans-Gene*. ITV. 12.15

Thriller, *Tiger in the Smoke*, is the old film of Marjorie Allingham's novel, starring Bernard Miles. ITV. 7.50

The King Brothers and the Dallas Boys are the guests stars on *The Morecambe and Wise Show*. ITV. 9.20

SUNDAY 6 MARCH

Highlights of Rugby Union (the Army v. RAF). ITV. 3.0

Film: *The Petrified Forest*, with Humphrey Bogart. A classic thriller taken from the story by Robert Sherwood. ITV. 4.5

Church Army programme called *War In Peace* describes the history of the Church Army and investigates some of its present-day activities, such as the setting-up of hostels for tramps, housing-policies for the under-privileged, and work involved in the rehabilitation of former prisoners. ITV. 6.35

Gideon's Way, starring John Gregson and Alexander Davion, is called *A Perfect Crime*. A baffling series of robberies leads to murder. Unknown to Gideon, his difficulties are accentuated by the fact that the wanted man is leading a double life. ITV 7.20

London Palladium Show. Gu stars include Frank Ifield a Russ Conway, and comedians Ja Douglas and Jack Haigh. ITV 8.

Western: *The Lefthanded G* with Paul Newman, from t original story written by Go Vidal. ITV 9.25

Evening film stars Burt Lancast in *Man Afraid*, with Ava Gardn and Edmond O'Brien. Taken fro Ernest Hemingway's *The Kille* Screenplay by Anthony Veiller a directed by Robert Soldmak. It one of the best murder thrille of the 40s. BBC-1

Meeting Point is called *Comeba* and is the first of two programm in which Canon G W H Lamp Ely Professor of Divinity Cambridge, answers questions the sermon that he will ha preached (and had televised) St Martin's Birmingham Pari Church that morning. BBC-1

Sunday Night Series. Kenne van Barthold talks about the mus of Rachmaninof. BBC-1

People to Watch. Robert McKenz and Erskine Childers talk to P Pavel Eisler, a Czech economi from the Prague School of Econ mics, about the new economics Communism. BBC-2

Kenneth More can be seen *Theatre 625* in *Final Demand* Hugh Whitemore. BBC-2

Julie Felix, the Californian fo singer, appears on *Tonight in Pe son*, and includes her version Bob Dylan's number, "Maid Constant Sorrow." BBC-2

SPORT

There is something more realistic about motor-cycle racing compared with racing-cars. Basically, it is a sport in which anyone can compete and there is no better example of this than Saturday's club meeting at Brands Hatch. This is the afternoon when names-of-the-future in motor-cycle racing will, in some cases, be having their first race.

It is a day when not one name of any entrant will mean much to the crowd, unless they happen to be friends or relatives. Although the "names" of the sport are, theoretically speaking, allowed to enter, the only ones who actually did ask for the regulation forms were warned that this was not an afternoon for those who have already proved themselves.

To enter, the motor cyclists had to belong to a recognised club. Their occupations vary from civil servants to garage mechanics. Some of them might even be riding bikes that could be ridden on the roads if the electrical equipment and modified mudguards were replaced. Although there were only 200 places for the afternoon's racing, nearly 450 would-be entrants applied for forms, and this goes to show how the sport is booming.

Ten years ago a similar afternoon of racing would have been hard-pressed to fill all its events. As it is, the most popular class is the 250 cc. Like the 125 cc, 350 cc and 1,000 cc races the 28 riders in each race will roar round the 1¼-mile circuit ten times. Despite the undoubted skill of the competitors, there are quite often some spectacular spills in these events.

Organiser Ralph Thomas puts the motor-cycle racing boom down to the increase in HP terms and the affluence of the younger generation. He has been organising motor-cycle races at Brands since 1954 and he recalls: "In my day you never had the money to get hold of the machines the young people do today." One thing is certain: they cannot be attracted by the prize money alone, because the most money they can win on Saturday will be £10 for finishing first. Second man home gets £8 and third £6. The combined entry and insurance fees costs each rider £3 a race.

The *sport*, therefore, is the thing. I'm getting just a little tired of watching professional footballers collapse in apparent agony one minute—only to run comfortably away the next. The same applies to racehorses and greyhounds that have obviously been "stopped" and boxing fights that have been badly matched. Good luck to the motor cyclists.

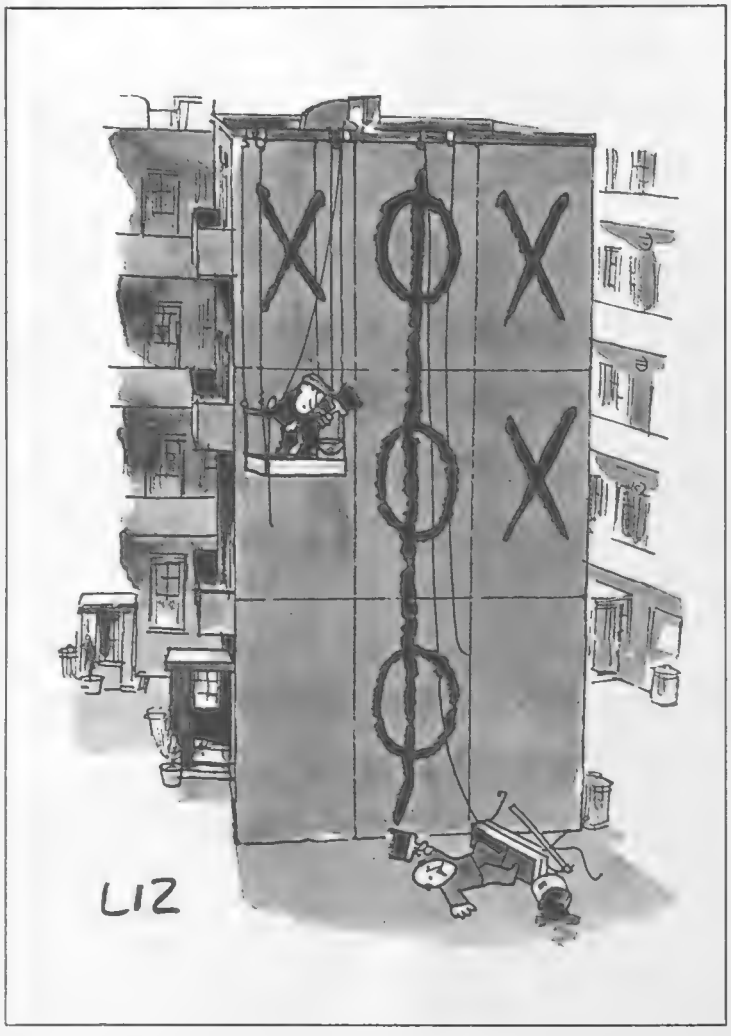
michael wale

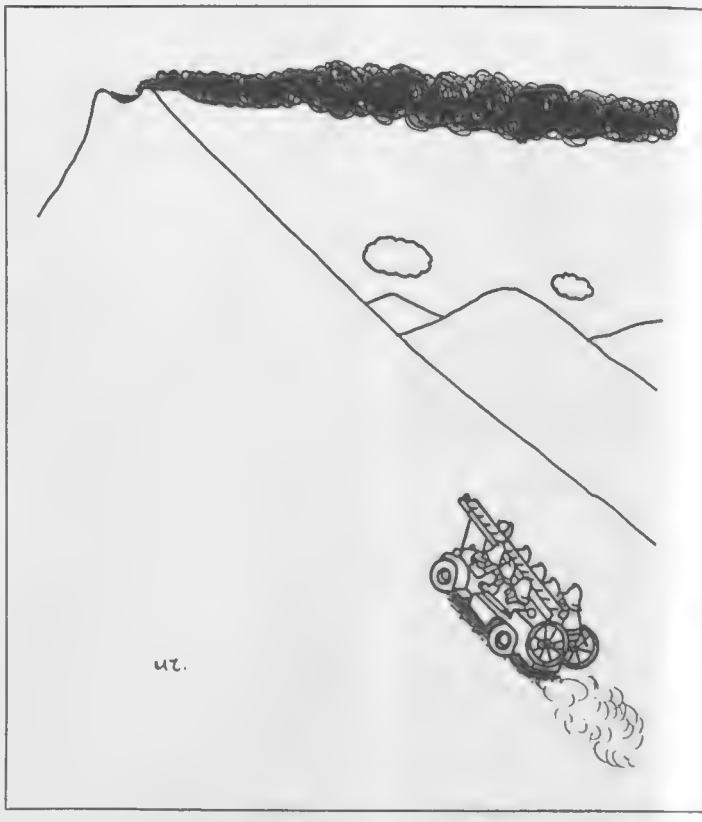
In 524 pages, Alan Blackshaw has assembled a fantastic handbook ("Mountaineering," Penguin, 18s 6d), dealing with everything from hill-walking to alpine-climbing. In his foreword, Sir John Hunt sums it all up like this: "This book tells you where and how to begin and to progress, always supposing you want to get beyond the 70-foot boulder stage. What it does not tell you is where and when to stop. Well, it may be some encouragement to know that you can carry on in this fascinating sport into advanced middle-age, always provided that you keep going. The best age for high altitude ascents, when experience and stamina are at a premium, is nearer 40 than 25. And you can continue tackling technically hard climbs even at my age . . . and I still do."

ASSOCIATION FOOTBALL
FA Cup. Fifth Round
Chelsea v Shrewsbury. Stamford Bridge. Sat 3 pm. After knocking out both last year's finalists (Leeds and Liverpool), Chelsea should have no difficulty finishing off Third Division Shrewsbury Town
First Division
West Ham v Aston Villa. Upton Park. Sat 3 pm. (District Line to Upton Park)
Third Division
Brentford v Swindon Town. Griffin Park. Sat 3 pm. (Piccadilly Line to South Ealing)
Millwall v Reading. The Den. Sat 3 pm. (Metropolitan Line to New Cross Gate.) Millwall look a better bet for promotion every week
RUGBY UNION
The Army v Royal Air Force. Twickenham. Sat 3 pm. (District Line to Richmond, then 73 bus from Richmond police station.) Frequent trains from Waterloo to Twickenham
London Scottish v Richmond. Athletic Ground, Richmond. Sat 2.45 pm. (Trains from Waterloo to Richmond or District Line to Richmond, then short walk turning right outside station.) Both teams share same ground. So the home side must win, unless it's a draw
London Welsh v Ebbw Vale. Old Deer Park, Richmond. Sat 2.45 pm. (Trains from Waterloo or District Line to Richmond, then short walk after turning right outside station.) Exile Welsh meet powerful Welsh side
Rosslyn Park v Cambridge University. Priory Lane. Sat 3 pm. (District or Piccadilly Line to Hammersmith, then buses 72, 73. Train: Waterloo to Barnes)
St Mary's Hospital v London Irish. Udney Park Road, Teddington. Sat 2.45 pm. (Train Waterloo to Teddington)
STEEPLECHASING
Newbury. Sat. (Trains from Paddington to course.) Big races include Foxhill Cup Hunter Chase (3 miles 2 furlongs) whose entries include best hunter chasers Baulking Green and Straight Lady. The Paddington Chase (2 miles) has attracted Gort, Irish Imp, Blue Dolphin and Scottish Memories
Lingfield Park. Wed, Thurs. (Trains from Victoria to course.) This track does not have the telegraphic address of Lovely Lingfield for nothing
Kempton Park. Fri. (Trains from Waterloo to course. Green Line coaches 718, 725)
MOTOR-CYCLE RACING
Clubman's motor - cycle races. Brand's Hatch. Sat 1 pm. (Trains Victoria to Swanley, 14 mins past hour)
MOTOR SPORT
Brand's Hatch. BRSCC Autosport Cup Car races. Sun 12.30 pm. (Trains from Victoria to Swanley, 14 mins past hour)
SAILING
Build your own dinghy conference and exhibition. Sun 10 am. National Recreation Centre Crystal Palace. (Trains from Victoria and London Bridge to Crystal Palace. Or from Waterloo, change at Clapham Junction.) Restaurant facilities. No dogs admitted to Centre
FENCING
Men's Under-20 Championship. Epee. AFA HQ, 83 Perham Road, West Kensington. Sat and Sun 10.30 am. (Piccadilly Line to Baron's Court or District Line to West Kensington)
GOLF
Wentworth Foursomes. Tues and all week. All day. Wentworth Golf Course. (Train from Waterloo to Virginia Water)

LAUGH WITH LONDON LIFE

. . . and LIZ





Classified advertisements

Rates: 1/6 a word (minimum charge 22/6). Box number 1/6. Semi-display. £4 10s 0d. per column inch. Series discount: 5% for 6, 12½% for 13 insertions. Special terms for T/C on request. Please write advertisement in BLOCK letters and send with remittance to London Life (Classified Advertisements), Elm House, 10-16 Elm Street, London, W.C.1 (TER 6422) Cheques &c payable to Illustrated Newspapers Ltd.

PERSONAL

FANCY DRESS COSTUMES FOR HIRE. BERMANS, the Film and Theatrical Costumiers, Specialise in Fancy Dress for Children. Terms on application. 30 Rupert Street, Piccadilly Circus, London, W1. Tel. TRA 1651.

INCHBALD SCHOOL OF DESIGN. Ten-week concentrated lecture courses in Interior Design (classical and modern) architecture, furniture, antiques. Also practical design classes. Next course begins 2nd May, 1966. Applications to Principal, 10 Milner Street, S.W.3. KNightsbridge 0568.

ENJOY WRITING? Then write for Profit. Send for "Writer's Handbook" (free) detailing countless opportunities for beginner or experienced. Writer's Ring (T), Clun, Craven Arms, Shropshire.

LEARN BRIDGE in a happy atmosphere. Personal tuition at home or in class. Mrs. G. BALMER, FRE 8836.

SAVILE ROW CLOTHES. Cancelled export orders direct from eminent tailors Kilgour & French, Strickland, Huntsman, etc. Suits, overcoats from 12 gns. Ladies' Hunting and Riding Coats, Breeches, etc. REGENT DRESS CO. (2nd Floor lift), 14 Dover Street, Piccadilly, London, W.1. HYDe Park 7180.

MARRIED WOMEN (age no bar) usually find suitable office employment through THE STELLA FISHER BUREAU, 436 Strand, WC2. TEM 6644.

HELANCA STRETCH SKI-STYLE PANTS. Finest Austrian drip-dry material made to measure 22-32 inch waist only £3/5/0. Medium height, £4 for the taller woman, plus 2/6 packing and postage. Please state height, waist and hips when ordering. Colours French Navy, Black and Brown. Money refunded if not satisfactory. MARGARET RUSSELL, 11 Chatsworth Parade, Petts Wood, Kent. Tel. Orpington 29978.

IN JOBS FOR IN SECRETARIES, etc., John Adams makes sure that YOU get the best job. Jobfinders: GERrard 2517.

LEARN FLOWER ARRANGING the Constance Spry way through specially prepared home-study Courses. Full details from Institute of Domestic Art, Dept. 620, Parkgate Road, London, S.W.11.

POEMS WANTED. Send sample(s) without obligation enclosing S.A.E. to: Dept. TT, ARCADIAN AGENCY, 21 Kingly Street, London, W.1.

SLEEP—GLORIOUS SLEEP with KIFA Swedish Ear Plugs, 3 pairs 5/6. SVEDMED, 31 Monument Hill, Weybridge.

SMOKER'S HEADACHE? Get ANTISOL from your Dispensing Chemist. U.K. Sales: H. Tillner Ltd. (Sangers Group), Reading.

BRIDGE TUITION by English International. Private lessons and practice classes. For brochure apply G. C. H. Fox, 110 Mount Street, London, W.1. GRO 2844.

IMMEDIATE ADVANCES, £50 to £10,000. No security. REGIONAL TRUST LTD., 8 Clifford Street, New Bond Street, W.1. Telephones REG 5983 and REG 2914.

CAN WE HELP YOU
WITH YOUR CLASSIFIED PROBLEMS?
Our experts will be happy to advise you how to get the best results from your advertisement in the Classified columns.
JUST PHONE TERminus 6422 EXT. 20
ASK FOR SUZANNE GALLANT

PERSONAL

SELLING JEWELLERY OR SILVER? HAYES, the famous Hatton Garden Jewellers, offer you the following RECORD prices: £100-£5,000 for fine Diamond, Emerald, Ruby or Sapphire Rings, Brooches, Bracelets, Necklaces, Ear-rings or Watches. £10-£100 for smaller rings, gold cigarette cases, pocket watches, chains, bracelets, etc. £10-£500 for Silver Tea-sets, Trays, Cutlery, Candlesticks, Cake-Stands, Sports-Cups, etc. £50 for Gold Five-Pound Pieces (unmounted) and £25 for Two-Pound Pieces. Valuations by Qualified Expert (Fellow Gemmological Association). If you cannot call personally, send your parcel by registered post. It will be quite safe and you will receive an immediate cash offer with no obligation to sell. M. HAYES & SONS LTD., Diamond House, 37 Hatton Garden, London, EC1. HOLborn 8177.

SIDMOUTH, Devon. Caravan site of unique character in unspoilt coombe with glorious sea views. Quiet beach, safe bathing. Modern caravans. S.a.e. details, Dunscombe Manor Farm, Sidmouth.

HAIR AND SCALP DISORDERS, consultations and treatment. Mr. C. N. Wright, Regd. Member Institute of Trichologists. DUMAS LTD., 23-24 Albemarle Street, W.1. HDYe Park 3928/9.

HEATHER JENNER MARRIAGE BUREAU, 124 New Bond Street, W.1. MAYfair 9634. Advice Bureau Incorporated. Open weekdays, Thursdays until 8 p.m., lunch hours and Saturday mornings.

"THE MOUSETRAP" by Agatha Christie is still at the Ambassadors Theatre and is in its 14th awe-inspiring year.

THE ASHLEY MARRIAGE BUREAU, 10 Corporation Street, Manchester 4. Est. 1953 and founder member of the British Marriage Bureaux Association offers a confidential reliable service throughout the country.

PAT LARTHE
TV COMMERCIAL CASTING AGENT
who trained the present Miss World and for 5 years the winners of Miss England. Offers training courses in Charm and Deportment.
Telephone or write to:
PAT LARTHE PROMOTIONS
9 Whitehorse Street
Mayfair, W.1
(Tel. HYD 9587)

LEARN BRIDGE from world famous masters, making new friends in the wonderful atmosphere and luxury at the London School of Bridge, 38 Kings Road. KEN 7201. Also beginners' club.

WANT A NANNY? A rare book? A ticket for a bullfight? Somebody met or somebody collected? These and many other problems solved efficiently by ANYTHING FOR ANYONE, 29 Paddington Street, W.1. HUN 4655.

PRIVATE NURSES AVAILABLE S.R.N., S.E.N. and auxiliaries. 24-hour service. Nurses Agency (East London), Commerce House, Church Road, Manor Park, E.12. ILFORD 5022 office, RIP 4878 evenings.

PERSONAL

ANTARTEX SHEEPSKINS: Antartex make coats, slippers, hats, rugs and mitts from sneepskin, at low prices because we tan and manufacture, then sell direct to you by mail. Antartex is the only tannery in the country that does all this, so big savings in price are passed on to you. Send for our catalogue showing 18 styles of jackets, coats and waistcoats for men and women, in 10 colours and three kinds of fur. Full dry-cleaning and after-sales service at very moderate charges. DONALD MACDONALD (ANTARTEX) LIMITED, Loch Lomond, Dept. L.L., Alexandria, Dunbartonshire, Scotland. Tel. No. Alexandria 2393.

LONDON THEATRE POSTERS—exciting room decoration. 1/6 each—list available. J.F., 48A Goldhurst Terrace, London, N.W.6.

ELMED STEAM BATH. Massage treatment by physiotherapist. For appointment phone PAD 3888, 11 a.m.-8 p.m.

MAIDENHEAD MARRIAGE and Introduction Bureau, 71 High Street, Maidenhead, Berks. Principal: Molly J. Ogle. Please write for details.

WANTED. Mink, Leopard and Squirrel coats in any condition. Part exchange, if required. Call or write BENNETT, 19 South Molton Street, W.1. MAY 2757.

NATION-WIDE BUREAU arranges introductions view friendship, marriage. Age 21 upwards. For free details in plain sealed envelope write: Mayfair Service (Dept. 21), 60 Neal Street, London, W.C.2.

SMART WOMEN SAVE 7/- IN THE £ on stocking bills! Best brands, perfects. Free shade card, etc., from Nylons Unlimited, Dept. T. Bath.

LAMB SKIN RUGS. Natural shape from £4-£7 available from old established sheepskin rugmakers. E. B. & W. R. Chapman, Tutbury, Burton-on-Trent. Tutbury 3300.

SELF-CONTAINED FLAT
Delightfully situated modern block in
WALTHAM FOREST
One bedroom, large lounge/dining room, bathroom and w.c., beautifully fitted kitchen with refrigerator. Ideal for married couple with no more than one child. Price of fixture and fittings to be agreed. Leasehold. £220 p.a. exclusive.
Telephone: COP 7073
(after 6.30 p.m.)

PIANOS BOUGHT, sold and taken in part exchange. H.P. terms available on new and second-hand instruments. FULHAM PIANOS, 514 Fulham Road, Fulham, S.W.6. Phone REN 5463/2039.

SMALL WOMEN'S SHOES stocked. From size 1. Popular prices. A. WEINTROP, 71 Berwick Street, Oxford Street, London, W.1. Also special size nylons 7½ and 8 at 4/11, 15 denier.

BEAUTIFUL NEW CURTAINS, Velvets, Brocades, Wild Silks, etc. All sizes. Half usual price. Unclaimed. The Linen House, 241 Baker Street, N.W.1. (Opp. Stn.) WELbeck 3311.

COIN AND MEDAL SPECIALISTS. Collections and rare pieces wanted. Catalogue of English Coins 14/9d. including postage. Bulletin 1/6. B. A. SEABY LTD., 65 Great Portland Street, London, W.1. Telephone LANgham 3677.

PERSONAL

BRIDGE ACADEMY. Lessons by International players. 11 Abbey Road, N.W.8. MAI 1500/5811 after 2 p.m.

LIZ MOORE—SCULPTRESS. Portraiture in Master Head/Bust from photographs with minimum one studio sitting. 42 Links Road, Ashtead, Surrey. Ashtead 3522.

LE MONDE BUREAU. Friendship/marriage. 119 Oxford Street, London, W.1.—Phone GERrard 0066.

SAHARA REAFFORESTATION
Trees planted now will be your stake in the future.
TREES BRING RAIN AND FERTILE LAND
Trees in Memory, Trees in Tribute. 2/6 will plant and tend one tree. 280,000 needed this year.
WAR ON WANT
9 Madeley Road, Ealing, W.5.

THINNING HAIR is easily hidden by modern hair work. Private consultations without obligation. Details under plain cover. Wig Artists Ltd., 31 George Street, W.1. REGent 0136.

SHARE-A-FLAT Ltd., 175 Piccadilly, W.1. HYD 2545. The right flat *or* the right person.

THE YORKSHIRE MARRIAGE BUREAU, 4 Pavilion Terrace, Scarborough. Est. 1955. Clients all over the British Isles.

OIL PAINTINGS wanted of all periods. Single pictures or collections. COULTER GALLERIES, 92 Tadcaster Road, York. Phone 66537.

LOST! One earring!
FOUND! Jewellery craftsmen who will reproduce that odd earring or dress clip exactly to pattern. Jewellery repairs of all types. Call, or send by registered post, for free estimate. Hillwoods Jewellers Ltd., 148 Station Road, Edgware, Middlesex. EDG 5067.

Opening Exhibition
DORIC GALLERY
Paintings by the Polish Artist
RYSZARD ZAJAC
Monday to Friday 10 am to 5 pm
1st March-25th March
58 Kenway Road, London, SW5

EDUCATIONAL

OXFORD AND COUNTY SECRETARIAL COLLEGE
34 St. Giles, Oxford
Tel. 55966
Comprehensive secretarial training including English and French shorthand, typewriting, bookkeeping and languages. Prospectus on application.

RESIDENTIAL SECRETARIAL AND LANGUAGE COURSES
G.C.E. examinations all levels, sports facilities, delightful country near London. Apply: The Principal, Paddock Wood Finishing School, Lightwater, Surrey. Telephone: Bagshot 3252.

WRITE FOR TELEVISION
New course by Gerald Davis will teach you how to write successful scripts. Send for FREE copy "How to succeed as a Television writer" to I.C.S. (Dept. 463), Intertext House, Parkgate Road, London, S.W.11.

INTENSIVE GREGG SECRETARIAL COURSES. Evening class Wednesday. English for foreigners. Frances King Secretarial School, 1A Harrington Road, S.W.7. KEN 4771.

EDUCATIONAL

COOKING INTERNATIONALLY. Small classes Continental, Oriental, English cuisine. Details 40 Roxborough Park, Harrow-on-the-Hill, BYRon 3260.

FILM AND TELEVISION COURSES. Part-time Training, Acting, Singing, Voice Commentating, Interviewing, Announcing, Advertising. Guignard Vodravision, 10 MONMOUTH ROAD, W.2. BAYswater 5216.

DAUGHTER LEAVING SCHOOL?
WHAT NEXT?
Finishing School? Domestic Science?
Secretarial? Family abroad?
Consult:
THE GABBITAS-THRING EDUCATIONAL TRUST
6-8 Sackville St., London, W.1
(REG 0161)
who will advise *without charge*

HOTELS AND ACCOMMODATION

TORQUAY. PALM COURT HOTEL. Sea front. Ideally situated for winter and spring holiday. Central heating. Open all year. Telephone 24881. Three-star hotel.

BUSINESS or PLEASURE
Why not book in at our modern 200-bedroom hotel, only 2 minutes from Hyde Park. Most rooms have private bath or shower.
Singles 45/- *to* 55/- *Doubles* 80/- *to* 95/-
Public Rooms, Cocktail Bar, Licensed Restaurant (open to Non-residents).
LEINSTER TOWERS
Leinster Gardens, London, W.2.
AMB 4591. Cables: Leitower, London W.2

TORQUAY (Central). B.B. and Evening Dinner. TV. Parking. 7-9½ gns. Las Flores, Ashill Road. Tel. 23392.

TORQUAY, BROADCLYST HOTEL, 300 yards sea and shops. Superb cuisine, comfortable bedrooms, parking. TEL: 23939.

TORQUAY, WOODLEY GRANGE HOTEL. Petitor Road. Delightfully situated, adjoining golf course and cliffs. Tel: 37899.

SOUTHSEA, THE SOLENT HOTEL. R.A.C. and A.A. *** On seafront. Fully licensed; 65 bedrooms; lift: open all the year. Restaurant open till 10 pm daily. Ideal for holidays and Christmas.—Telephone Portsmouth 35321.

BOURNEMOUTH, ADELPHI HOTEL, R.A.C. 3-star. A.A. 60 bedrooms all with private bathrooms and toilets. Excellent cuisine, finest fresh produce. Fully licensed, two bars. Comfortable lounges. Apply tariff M or phone Bournemouth 26546.

SIDMOUTH, DEVON. THE ROYAL YORK HOTEL. A.A. 3-star. Fully licensed, private bathrooms. Fine position facing sea. Illustrated brochure. Tel. 3043.

ALDERNEY C.I. Quiet luxury, good food, Sun terrace, Dance floor. HOTEL CHEZ ANDRE. S.a.e. for illustrated brochure. Telephone Alderney 123.

WIDECOMBE - IN - THE - MOOR, Wooder Manor Hotel. A country house hotel for the discriminating. A.A./R.A.C. Licensed. Tel: 240.

SUN-SEA-SANDS AND SCENERY
FARRINGFORD HOTEL
Freshwater Bay, Isle of Wight.
Inclusive Summer rate April 1st.
From 15 gns. weekly.
WITH PRIVATE BATH
MUSIC AND DANCING
FULLY LICENSED
Write or phone Freshwater 312

HOTELS AND ACCOMMODATION

TORBAY. BERRY HEAD HOTEL, Brixham. At the water's edge. Room, breakfast from 25/-. Grill room open to 10.30 p.m. Fully licensed. Colour brochure. Tel. Brixham 3225.

BRYN BRAS CASTLE, CAERNARVON, Snowdonia. Self-contained holiday flats. Peaceful grounds, swimming pool, TV. Ideal centre.

TORQUAY SUPER HOLIDAY FLATS, self-contained, purpose built in fine position few minutes sea, shops, fully furnished and equipped for self-catering, all electric, own bathroom, toilet, fitted kitchen, sleep 4/8, parking, garages, reasonable terms. S.a.e. Brochure T Clarendon Court, Torquay.

TORQUAY. ANSTEYS COVE HOTEL, lovely position opposite Ansteys Cove. First-class medium-size hotel, 9-11 guineas, parking, free brochure. Tel. 23674.

HOTELS ABROAD

JERSEY C.I. **ROZEL BAY**
LA CHAIRE* ** **FIRST REGISTER**
In the quietest and most picturesque setting in Jersey this lovely residence with two elegant dining rooms provides excellent cuisine, service and comfort. Open April 1st.
Brochure T.T. Tel. S.T.D. Putney 5314.

MOTOURING ABROAD THIS YEAR?
AUSTRIA-SWITZERLAND-BAVARIA
quiet hotel, ideal family motoring centres, from 22/6 full pension per day all inclusive, bookable in England
Comprehensive prospectus free from
CarContinental Hotel Reservations Ltd. 43 High Street, Tunbridge Wells, Kent

CHARMING MODERN VILLA accepts guests near sea, spacious grounds. Mrs. Vines, Chateau des Alpes, Cap d'Antibes.

DIRECTORY OF SURVEYORS

JOHN T. SINCLAIR, F.R.I.C.S. Chartered Surveyor.
RUCK AND RUCK (EST. 1920).
SOUTH KENSINGTON, S.W.7.
KNI 8852.

HOLIDAYS AND TRAVEL

CARAVAN HOLIDAYS, really next to the sea. Proof? Send 3d. stamp, illustrated brochure. Coastline Caravans (Dept. No. LL), Caister-on-Sea, Great Yarmouth.

1966 GUIDE TO BRITAIN (DAVID MURDOCK'S) covering Britain's Value for Money Holiday Accommodation. The perfect Touring Guide for Bed and Breakfast and Bed, Breakfast and Evening Dinner. Covers all Britain. Illustrated throughout. Price 3s 6d. Obtainable through W. H. Smith and all good bookshops.

GOING ON HOLIDAY TO EUROPE? Then you must get Ian Mercer's GUIDE TO EUROPE of Personally Recommended Hotels, Restaurants and Camping Sites. Covers 21 countries. Illustrated. Will save you . . . ££££. Price 6/-. Obtainable through any branch of W. H. Smith's Bookshops.

FARM HOLIDAYS—1966 Guide covering "Britain's best Farms and Guest Houses." Full board from £5 per week. Send 4/6. FARM GUIDE LTD., 18 High Street, Paisley.

PRIVATE PARTY CATERING

ENTERTAINING IN LONDON? Luxury Belgravia Houses for cocktails, dances, weddings, children's parties. Catering optional. LONDON AT HOME, 6 Cadogan Lane, S.W.1. KNI 5650.

PARTY TENTS for hire. Can be erected in your garden and joined to house, saving wear and tear on the latter. Complete with dance floor, heating, lignting and decoration to choice. John Edgington and Company, 52 Neate Street, S.E.5. Phone RODney 7055.

ENJOY YOUR OWN PARTIES—For trouble-free entertaining, new ideas, superlative food prepared with great care ready for your table, consult COOK & BUTLER (Recognised Suppliers to the Corps Diplomatique), 75-77 Church Road, Teddington, Middlesex. Tel.: TEDdington Lock 3932 or 2080. We can provide service of the highest standard and a choice of 120 dishes from traditional to exotic.

HAVING A PARTY?
Tea, cocktail or dinner party?
At your home or any hall
MRS. MANDL : PAD 2593
Can help you with all arrangements, supplying and serving excellent food
West End Hall available

WEDDING, DANCES and other receptions (in town or country) become a memorable success with Harrods expert catering. Details from Harrods Hire & Catering Service, Knightsbridge, SW1, or SLOane 1234, extension 865.

RESTAURANTS

We are pleased to announce the re-opening of the new
KISMET RESTAURANT
Pakistani and Indian dishes including Curries, Pulaos Birianis
Open 12-Midnight.
Sundays 12-11.30 p.m.
Fully licensed—Quiet atmosphere
60 Tottenham Court Road, W.1
Telephone for reservation
MUSeum 0382

STAR STEAK HOUSE, 11 Soho Square, W.1. Res. GER 6525. Succulent Steaks, Dover Sole, Scampi, etc. Lunch 12 to 3, Dinner 5.30 to 11.30. Open Sunday. Fully licensed up to 12.30 a.m. Diners and American Express.

LOTUS HOUSE, 61-69 Edgware Road, W.2 (AMB 4109/4341). London's latest Chinese Restaurant. Open noon to 2 a.m. inc. Sundays. Fully licensed. Music and Dancing.

ENTERTAINMENT

BOBBY MARTIN'S ORCHESTRA for your Hunt Ball, Private Dance, etc. 125 Clarence Gate Gardens, Baker Street, N.W.1. AMB 4639.

CHILDREN'S PARTIES. ERNEST AND APRIL CASTRO (Under Royal Patronage). Conjuring, Novelty Ventriloquism, Guitar. Spectacular Finale. Photobrochure. 273 Sheen Lane, S.W.14. PROspect 6501.

SOME SLOAN SQUARES ARE A GENTLEMAN POP GROUP. PHONE SLOANE FIFTEEN SIXTEEN AFTER 6.

THE BANSHEES. A versatile rhythm and pops group available for audition before engagement. REL 9894.

TOP LINE RECORDING GROUPS, bands, artistes, available for private engagements and parties. Reasonable fees. Herbert Wilcox Productions, 13 Gerrard Street, W.1. GERrard 6729.

TOMMY KINSMAN. Bands ensure successful parties—Hear new Fontana dance party record. 8 Rutland Gate, S.W.7. KNI 5453.

ENTERTAINMENT

NO BAND! The best parties h
JUKE BOXES. The 200 top p
on free play. Bookings: CHA

MAURICE SMART AND BAND (late "400"). Non-s
music for all ocasions. 102 Balh
Park Road, S.W.12. BAL 6222.

AN ENTERTAINER FOR YOUR PARTY
FOYLES
Represents the best conjurors, co
peres, ventriloquists, M.C's, bands a
artistes. Every function catered for
FOYLES ENTERTAINMENTS
121 Charing Cross Road
W.C.2
Phone GERrard 8502

PIET TOVENAAR, London's
standing children's entertai
Conjuring, ventriloquism, Pu
& Judy, puppets. Any distanc
The Lanterns, Moss Hall Gr
N.12. HILside 0606.

LIPSCOMBE ENTERTAINMEN
for bands, groups, cabarets, M.
toast-masters, photograph
Every function catered for. Ph
Rickmansworth 74200.

BILL SAVILL will be pleased
arrange an Orchestra of any
for your Private or Annivers
Dance, etc. 7 Windmill Hill, R
lip, Middlesex. Ruislip 6812.

FOR THE EPICURE

SALARAD MAYONNAISE. Fr
lemon juice added. For sala
sauces and sandwiches

HAIRDRESSERS

SEYMOUR of Weymouth
61 MARSHAM STREET, S.W.1.
ABBey 1765 4403

THE KINDEST CUT OF A
Maison Georges believe t
proper hair cutting entails shapi
the hair so that it only requi
combing. Consult us at 40 Buc
ingham Palace Road, S.W.1. V
5943.

REAL HAIR WIGS and add
pieces made to individual requi
ments. Private appointments
your own address. Write
illustrated magazine, sent to y
free of charge. JOHN HENR
9 Melcombe Street, N.W.1. HU
2020/2029.

XAVIER GIRALT OF GLASGO
renowned for distinctive Coiffur
Masterly cutting, Styling with
flair, artistic Colour Rinsing a
Permanent Waving to suit and e
hance each individual personali
Giralt Ltd., 7 Woodside Crescen
Glasgow, C.3. DOUglas 4904 a
0045.

THE PHYLLIS EARLE SALO
SPECIALISES IN HAIR COLOU
ING AND COLOUR CORRE
TION, and has an experienc
staff of expert tinters. Call in f
free consultation. 32 Dover Stre
Piccadilly, London, W.1. HYD
Park 7541.

LET PAUL ALEXIS
Complete the Picture . . . la
minute date! Quick—the rig
dress, the right shoes, bag and t
right hairstyle?—Ah yes,
PAUL ALEXIS
W-E-L Elegant Mayfair Stylir
1-1-2-8. Uncanny instinct for ju
that right look . . . Hallo!
PAUL ALEXIS, 6.00 appointment
Marvellous! Just right. Trust Pa
Alexis, 24 New Cavendish Stree
W.1. WEL 1128.

BEAUTY

COSMETIC PLASTIC SURGERY. Faces, Figures and Feelings, the book that is the how, why and what on cosmetic surgery by Leslie E. Gardiner, surgeon, 33 Wimpole Street, London, W.1. Obtainable from publishers, Robert Hale Ltd., 63 Old Brompton Road, London, S.W.7, at 19/6. Post free.

GENEVIEVE VON KOELLISCH CLINIC. Massage, steam baths and ray treatment. For appointment phone BAY 4050.

IMPERFECT FEATURES

Badly shaped Noses, Outstanding Ears, Lines around the Eyes, Loss of Contour Double Chins, can be corrected. Write:

The Secretary
8 Leith Mansions, Elgin Avenue, W.9
or telephone Welbeck 7208

DRESSMAKING

BOND STREET COUTURIERE. Paris Academy Diploma. Materials made to measure, garments altered and remodelled. Sara Pocha, 16 Arterberry Road, Wimbledon, S.W.20. Tel. WIM 2673.

DRESSMAKING AND ALTERATIONS. PARNALL DESIGNS, 469 Green Lanes, Palmers Green, N.13. Parking facilities. Cruise outfits and evening gowns our speciality. Patterns available or your own design executed. Palmers Green 8467.

MARIA ANDREWS — Couture Dressmaker and designer. All styles, expertly made with client's own or supplied materials. From 8 guineas. 15 Smithamdowns Road, Purley, Surrey. UPL 1311.

ITALIAN COUTURE. Own material made up. Top fashion house experience. GINA DONA. Telephone KIL 0680.

DRESS AGENCIES

GEMIQUE. We have an immediate collection service with top cash settlements for Model Day and Evening wear. Complete wardrobe clearance effected with maximum efficiency and discretion. 56 Overstone Road, Northampton. Tel. Northampton 38838.

"GOOD AS NEW" SHOP. Purchase modern clothing of all kinds. Ladies', gentlemen's and children's. Buyer calls all areas by appointment. Parcels by post for offer. "GOOD AS NEW" SHOP, 38 Castle Street, Luton, Bedfordshire. Luton 24118.

PHYLLIS KAY, 35A Thayer St., W.1. Buys and sells gowns, suits, etc., from well-known model houses and haute couture. Hunter 2638.

DRESS HIRE

GRANTS DRESS HIRE, everything for the bridal group at minimum cost from our fabulous collection of wedding gowns, bridesmaids' dresses and accessories. All supplied at inclusive prices plus gentlemen's hire service. Send now for our brochure or call at the Dress Hire Specialists, 1a Holmwood Court, Stamford Hill. STA 5387.

TAILORING

NEW SUITS FOR OLD. Have your favourite suit or jacket copied in a fine Worsted, Scotch, Manx or Cumberland quality tweed. Our unique copying service ensures satisfaction. Price: Suits from £14/5/- to £29/10/-. Write for patterns and particulars. REDMAYNE, 19 Wigton, Cumberland.

CORSETIERES

THE FINEST CORSETS & SWIMSUITS
combining Comfort with Elegance, are made to measure by—
MACMILLAN CORSETIERES LTD
17 Beauchamp Place, S.W.3. (KEN. 9925)
Brochure T.A. on request

MATERNITY WEAR

JUST JANE. Possibly the most beautiful maternity clothes in the world—from 8 countries. Write for fully illustrated brochure. Dept. LL, 93 Baker Street, W.1, and 8 Sloane Street, W.1

PHOTOGRAPHY

ARE YOU A FASHION MODEL?

If you are, or would like to be one, a basic essential is a good composite photograph. We specialise in this kind of work. Why not call and see us or write for further information.

C. EDWARD & SON

2 Eagle Street, W.C.1. Tel. HOL 5219

MODELS, ACTORS. Top-line photographer offers publicity service, composites and tests. Free advice on photo make-up and best agencies. ASTWOOD STUDIOS, 16 Astwood Mews, S.W.7. FRE 2090.

FURS

OCELOT, LEOPARD AND MINK. A fabulous selection of these and other precious furs in many lovely styles. Catalogue on request. Personal attention of master furrier HENRY NOBLE. Part exchanges. Terms. REGent 6394. NOBLE FURS, 183 Regent Sttreet, W.1.

WANTED. Mink, Leopard, Ocelot and better quality garments, skins, rugs. George H. Herman (Furs) Ltd., Kingly Court, 10 Kingly Street, London, W.1. Phone REGent 3804/5.

ARE YOU SELLING OR BUYING a fur coat? We can make fair cash offers and we sell near-new furs. Inquiries invited. D. Curwen, Dept. T, 7a Melcombe Street, Baker Street, N.W.1.

DO YOU HAVE A FUR PROBLEM? We pay top prices for good quality furs and we are experts in remodelling. Direct Furs & Fashions Ltd., 48 South Molton Street, London, W.1. HYDe Park 2466.

FUR HIRE

MINK JACKETS, BOLEROS AND STOLES FOR HIRE. Choicest selection in the country and at the lowest rates. No deposit required. We cover insurance. Detailed illustrated brochure available. JOHN KAY AND CO., 67 St. John's Wood High Street, London, N.W.8. PRImrose 6804.

DRY CLEANING

SUEDE CLEANING

Suede Coats, Shoes, Sheepskin Coats, Gloves expertly cleaned.
Smooth leather garments also a speciality
Send to:
SUEDECRAFT (LIVERPOOL) LTD.
HAWTHORNE ROAD, LITHERLAND
LIVERPOOL 20. Phone: Bootle 3924

HAND LAUNDRIES

YOUR PERSONAL WORK and household linen beautifully handlaundered by The White Elephant Laundry of Old Town, S.W.4. Call MACaulay 1202 for details.

HAND LAUNDRIES

SAME DAY LAUNDRY SERVICE by London's finest Hand laundry. Ladies' and gentlemen's fineries collected, beautifully hand-laundered, delivered to you the same day, of course without laundry marks. Also One-day, Two-day and Postal Service. For this superb luxury service telephone EXPRESS HAND LAUNDRY LTD. at 168 Earls Court Road, S.W.5. FRObisher 2345.

THE ANGLO-AMERICAN LAUNDRY, S.W.17, will care for your personal and household linen. Etablished 1906 and still giving the finest hand-finished service. Eliminate your laundry and dry cleaning problems by ringing our customers' consultant. WIM 2201.

INVISIBLE MENDING

INVISIBLE MENDING. Burns, tears, moth damage. Also Knitwear. QUICKSTITCH LTD. (3), Removed to 26 Carnaby Street, W.1. REGent 1140.

INTERIOR DECORATING

INTERIOR UPHOLSTERER and soft Furnishers. Antique, Reproductions, Modern. Curtains, Carpets, Loose Covers. Skilled Craftsmen—Decor specialists. Barrie's Upholstery. LAD 7740.

ANTIQUE AND VICTORIAN reupholstery, carpets, interior decoration and high quality cabinet making and repairs. Specialists in renovation to fine furniture. B. L. Merriday, 10 Station Parade, Chipstead, Surrey, Downland (Dial DL5) 55620.

MARBLE TOP TABLES, over 100 designs to see. Save money and buy direct from manufacturers. MARBLE ONYX GALLERIES. 461 Finchley Road, N.W.3. HAM 1827.

RE-DECORATING? Have the fun without the headache by consulting well-known expert who will give you sympathetic but professional advice, and will carry out any scheme, large or small, with the aid of skilled craftsmen. Curtains and bathroom design a speciality. MRS. TUDOR EVANS, 30 STANFORD ROAD, W.8. WES 1953.

FASHION

Adella Studios & Co.
FASHION DESIGNERS

INDIVIDUAL COUTURE DRESSMAKERS & MANUFACTURERS
WEDDING DRESSES.
COCKTAIL DRESSES, ETC.
CHILDREN AND MATERNITY WEAR
Any occasion—any season
Any size—all ages
(BASEMENT) 17 STAR STREET LONDON, W.2 AMB 1054 (daily)

CONNOISSEURS AND COLLECTORS

1 GOLD SOVEREIGN ELIZABETH II, £4.0.0. 100 gold sovereigns, mint condition. £375.0.0. Also collection of English and Foreign gold coins. Details on request. World Coins (Dept. T.R.), 216 High Road, Loughton, Essex.

CLOTHS
SCARVES
RUGS
KYNOCH
Keith, Scotland

CONNOISSEURS AND COLLECTORS

HIGHEST PRICES PAID for fine books, particularly large volumes of engravings and views. Books with colour plates on voyages and travel, science, medicine and sets of learned and scientific periodicals. IMMEDIATE CASH PAYMENT ALWAYS. FRANK HAMMOND, 63 BIRMINGHAM ROAD, SUTTON COLDFIELD, WARWICKSHIRE. SUTTON COLDFIELD 6775.

ANTIQUE MUSICAL INSTRUMENTS bought, sold and taken in part exchange. FULHAM PIANOS, 514 Fulham Road, S.W.6. REN 2039/5463.

PERSONAL SERVICES

SPRING CLEANING?
Relax and let our expert male cleaners do it for you.
DOMESTICS UNLIMITED AGENCY
LADbroke 7495 (3 lines)
South London PRO 9390

SITUATIONS WANTED

AVAILABLE IMMEDIATELY. Excellent selection. Domestic Staff; Cook-generals, Cook-housekeepers, Mother's Helps, Married Couples, Gardeners, etc.; also Children's Nannies and Governesses for positions throughout England. Under distinguished patronage. Immediate attention assured. SLOUGH EMPLOYMENT AGENCY, 30/32 William Street, Slough. Tel. 24141 (4 lines). Established 1946. (Hotel staff also supplied throughout England).

BINOCULARS

BINOCULARS. Amazing new 10 x 50 prismatics at £15/10/- offered on 14 days' free trial from CHARLES FRANK LIMITED, SALTMARKET, GLASGOW.

SHOPPING BY POST

mail-fruit of Covent Garden

Gift problems?—or just want to say 'hello'?

Here at last is the answer!

Presentation cartons of selected mixed fruit—sent anywhere in the U.K.

From 18/9 (Carr. 4/-) approx. 10 lbs net

MAIL-FRUIT (B) 21 Garrick St., London, W.C.2. Tel. COV 2265

SALMON FISHING

SALMON FISHING, Backwater, south bank 2-mile stretch. Furnished chalet. Woodland cabin to rent. Smith-Bosanquet Stanchills, Hengrave, Bury St. Edmunds, Suffolk.

MORTGAGES

100% IMMEDIATE MORTGAGES for professional men. Ample funds for remortgages and second mortages. Consult V. M. Shave and Son Limited, 29 Ludgate Hill, London, E.C.4. Central 7988.

something to say...

Petty bickering

What a mess this country of ours is in. What a howling, horrible mess. Chaos and muddle at home and abroad. And no wonder! My job brings me into contact – usually socially, with glass and cigar (or pipe) in hand – with the egotistical half-wits of all parties (male and female) who are responsible for the running of our lives. As a flat-footed comic, I look at them and wonder what the future holds for my grandchildren.

In the House, our smart-alec representatives are too occupied with petty bickering among the parties to get down to dealing with the obvious major problems that beset us on all sides. I am quite certain they passed the "No Hanging" bill for their own protection. Most of them deserve it – there are one or two misguided sentimentalists in particular I would cheerfully hang at once . . . and not necessarily by the neck!

Arthur Askey,
The Savage Club, SW1

Buy British

I have been in the photographic business for nearly 20 years. During that time I have had my work printed in book form, produced an annual calender and made many glamour films. My last: *The Naked World of Harrison Marks* is a full-length feature now showing in London.

I have photographed many hundreds of girls—and not more than a dozen were foreign. This has nothing to do with patriotism. English girls make the best subjects. They have the best-proportioned bodies and best alignment of bone structure. They are more professional and much easier to work with – tantrums are rare. The fact that each doesn't think herself a sex symbol arouses my interest far more.

As for dress dowdiness . . . the average girl in any country takes her clothes sense from the national magazines featuring pictures of our top models wearing English fashions. The fact that our models are the most sought-after in the world would surely scotch this one.

George Harrison Marks,
Lily Place,
Saffron Hill, EC1

Law gone beserk

Along with all the civilising aspects, and the niceties of behaviour, a curious, frightening contradiction now exists in England which undermines its otherwise firm, thoughtful social structure. It is epitomised by the punishment and prison sentences given out by judges.

A random scan of a few Sunday papers reveals that a labourer who raped a married woman got three years; the father who fractured his child's skull, resulting in subsequent blindness, was given two years; and two thugs who crippled an elderly man were each given four years.

Contrast this with the thief who gets three years for breaking in, and the Great Train gang who got 30 years for their skilful and artistic larceny. They will serve their 30 years and two people who have murdered three children will be given life imprisonment – and doubtless released in 12 years time by some liberal Home Secretary who does not realise that mental disorders of this kind are not curable.

The contradiction I refer to is a fatal one: it places greater emphasis on the protection of property than on persons. It is clearly a form of sophistication that baffles me. Perhaps a socially minded MP who considers the number of maimed people, ravaged women, and abused children who come under the protection of councils and others in foster hands, might look into the matter when he has time.

Norman Bognor,
Molesey, Surrey

Fashionable legs

I think English girls are the best dressed in the world, but I'd like them to realise that they are not necessarily fashionable just because they are covered in fashion. I wish some of them would take a good look at their knees and legs before they kid themselves, because – let's face it – a girl is more in fashion *not* wearing fashion if her legs are ghastly. Girls can wear the most outrageous clothes, as long as they are the right build.

I had better add that a critic once accused me of trying to look like a teenager when, in fact, I had been wearing the three-buttoned suit he so despised for the last six years. It was Italian and they had been wearing them for the last 16 years! I was convinced it suited me – perhaps I was kidding myself, but at least my legs were covered.

Alan Freeman,
St John's Wood,
London, NW8

With-it manners

It seems a great pity that ou affluent society has bee gained at the expense of goo manners and the little socia nuances which used to b taken for granted. I say "use to be" because the other da an impeccably dressed, wel spoken young man came to se me for a job. He came into m office, removed his coat an placed it at the end of m desk, sat down in the chai opposite and pulled out packet of cigarettes withou being invited to smoke.

His opening gambit was "I understand you have a jo to offer me, that you pay goo money and allow lots of tim off. Will you tell me about it i a few words, as I haven't muc time to spare." I told him had even less time and cer tainly not enough to start conversation with him, or ever begin to teach him some man ners. I then showed him out o my office.

The sad thing is that thi attitude is now more the "rule" rather than the "exception" and to protest is (sadly) to be thought a "fuddy-duddy" or, even worse, a pretentious snob. It has now become the thing to let *her* light your cigarette; let her take her own coat off ("she's not an invalid is she?"); and even obscene language is taken to be a symbol of being "with-it."

I don't care how good a customer is at spending money; or even *who* he is, o how experienced in a par ticular job any would-be em ployee might be. If they be long to this "new set," they needn't come back again to my Club.

Edmundo Ros
Regent Street, W1

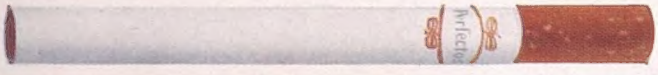
St. Patrick's Day is when
London buttonholes suddenly sprout clumps of shamrock . . . but
who wears the shamrock on 17 March 1966?
Find out in ***london life*** next week when
Cherry Farrow talks to The Irish in London
and visits pubs, clubs, building sites, television studios, railway stations
and deep-carpeted offices to catch the Irish lilt that runs
through London Life
Plus . . . a talk with Frankie Howerd, notes on the fun things that are happening
about town and, of course, a complete enrertainment guide

Postage: Inland, 6½d. Foreign, 7d. Subscription rates: Great Britain and Eire, 52 issues £8 5s; 26 issues £4 2s 6d. USA, 52 issues $24.00 (£8 5s). Canada and elsewhere abroad, £8 5s. Please send orders for subscriptions, and notices of change of address, to Subscription Dept., 258 Grays Inn Road, London, WC1 (TER 3311). London Life incorporating The Tatler, is printed by Gale & Polden Ltd., 28 Craven Street, London, WC2, at the Wellington Press, Aldershot, Hants. London Life is published by Illustrated Newspapers Ltd., Elm House, 10-16 Elm Street, London, WC1 (TER 1234). March 3, 1966.

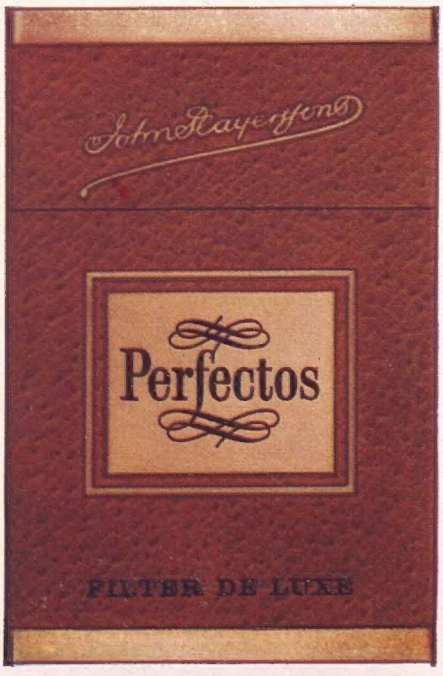
© ILLUSTRATED NEWSPAPERS LTD.—ALL RIGHTS RESERVED.

Neil Fletcher smokes Perfectos.

So does his best friend (see above). Why? Well, the packet helps, of course. It's good to put in your pocket. Even better to take out. But what matters is inside: the best cigarettes money can buy. Why settle for anything less?



Perfectos Filter: for those who appreciate luxury.
5/5 for 20



Acknowledgement to N. Fletcher, 107, The Drive, Bexley, Kent.

GARRARD THE CROWN JEWELLERS · 112 REGENT STREET W.1 · REGENT 7020

**Visit the Modern Silver Exhibition at Garrard from the 13th to the 30th of April.*

BY APPOINTMENT TO
HER MAJESTY THE QUE
GOLDSMITHS & CROWN JEW
GARRARD & CO. LTD., LO